

MAGAZINE OF ART



THE AMERICAN FEDERATION OF ARTS • WASHINGTON

NOVEMBER, 1941 • FIFTY CENTS



"HORSES" BY DAVID FREDENTHAL

AMERICAN PAINTING TODAY

With an Essay by Forbes Watson, 259 Plates, 10 in Color

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PREVIOUS ISSUES LISTED IN "ART INDEX" AND "THE READER'S GUIDE TO PERIODICAL LITERATURE"

CONTRIBUTORS

The point of view toward the caring for works of art which **David Rosen** so clearly sets forth in his article this month is based on the long experience he has had as technical adviser to a number of collections and institutions. Most of the illustrations are drawn from the John G. Johnson Art Collection of Philadelphia; Mr. Rosen is also responsible for the good and improving condition of paintings and sculptures in the Walters Art Gallery, Baltimore, the Worcester Art Museum, the Morgan Library and the George Blumenthal Collection of New York City. The photograph on the cover and all those used with his article were taken either by Mr. Rosen or under his personal supervision. Such pictures together with written records of every move made in his laboratories now comprise an invaluable source of dispassionate information bearing on problems of preservation and identification. Referring to the availability of this information Mr. Rosen writes: "We like to believe that the sleight of hand and secret methods formerly associated with 'restoration' are fast becoming outmoded and that, above all, they have no place in our great educational institutions and museums."

In June, 1940, we published **Walter Abell's** article on Canada's National Gallery at Ottawa—an institution which actively



FREDERICK P. KEPPEL,
WHO IS RETIRING FROM
THE PRESIDENCY OF THE
CARNEGIE CORPORATION

serves the whole Dominion. The success of that reporting job was still fresh in our minds when Mr. Abell wrote to suggest his present article on the job Dr. Keppel has done in the art field as President of the Carnegie Corporation since 1923. Mr. Abell has been professor of art at Acadia University, Wolfville, Nova Scotia, since 1928. He has written several articles for this and other magazines. His book *Representation and Form* was published in 1936.

Geoffrey Baker's architectural criticism has appeared recently in the *New York Times* and in the past in the *Architectural*

Articles in the *MAGAZINE OF ART* represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the *MAGAZINE OF ART*, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—THE EDITORS.

Review, London. Mr. Baker is on the editorial staff of a New York magazine. His article on the Old Smithsonian in our issue for last March elicited much favorable comment.

FORTHCOMING

Among the artists whose articles will soon appear in the Magazine are **Howard Cook** and **Franklin C. Watkins**. Mr. Cook gives an account of the big fresco decorations in the lobby of the San Antonio Post Office, lists as well the materials and tools used. Mr. Watkins on the other hand has made excerpts from his note-book, keen and observant observation of a gifted painter and teacher.

When the Addison Gallery of American Art put on its seasonal opening show of work by Europeans teaching in America we suggested that students at Phillips Academy send us their reactions. What they have written about a show which ran the gamut from Taubes to Albers is interesting. Some of them will be presented next month.

And when the Metropolitan Museum of Art published *Mediaeval Monuments at the Cloisters* this Fall, it looked to us like a new high in popular, sound, and visually inviting book publication by an American institution. **Charles Seymour, Jr.**, of the National Gallery staff is reviewing it.

CORRECTION

APOLOGIES TO the ladies of Alabama College at Montevallo where Lewis Mumford gave the Dancy lectures in 1941, and not, as stated in Mr. Gutheim's book review (page 438, October issue), at the University of Alabama.

THE AMERICAN FEDERATION OF ARTS

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ART IN BUSINESS



ART:—The skilful adaptation and application to some purpose or use of knowledge or power acquired from nature. Webster's Dictionary

IN business and industry and in our everyday life, the touch and influence of art are becoming more and more apparent.

Art in industry, however, is not only for beauty's sake, but also because artistic design and efficiency go hand in hand. Sleek, streamlined trains are faster, smoother and quieter. Attractive and efficient household appliances are saving toil for millions daily, while carefully designed modern machines, in office and factory, help speed defense production—do more work and better work in less time.

National Art Week, November 17th to 23rd

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JEAN-BAPTISTE-CAMILLE COROT: AGOSTINA. OIL. $51\frac{1}{4}$ X $37\frac{3}{4}$ INCHES. ONE OF TWENTY-FIVE PAINTINGS LENT TO THE NATIONAL GALLERY OF ART IN WASHINGTON BY MR. AND MRS. CHESTER DALE TO BE PLACED ON PUBLIC EXHIBITION THERE BEGINNING NOVEMBER FIFTEEN

IF THIS BE PROPAGANDA

The opinions expressed on this page are the author's and not necessarily those of the MAGAZINE OF ART or its publisher.

IN FOWLER'S MODERN USAGE, propaganda is described as follows: "A curtailed phrase *Congregatio de Propaganda Fide* = Board for Propagating the Faith." Other dictionaries refer to the same board or congregation. The word then still means, officially, the propagation of a faith, or a system, or a doctrine. To this end one can, I suppose, employ the truth. But if the aura of propaganda surrounds any statement, even the truth will not redeem it. Popular pollution of the original meaning of the word reduces it to a synonym of lying, of willful deceit practised to hoodwink. Understood in this sense the word makes life much easier for the lazy minded. Any statement, however truthful or factual, that disagrees with the readers' or listeners' prejudices can simply be labeled "propaganda." After that no more thought need be given to it.

Periodically art and propaganda come into conflict. One group maintains that all art is propaganda. The opponents insist that art made to teach automatically ceases to be art. Those who believe that painting and sculpture should be a means whereby to forward social beliefs, cite the great religious art of the past and ask if it was not created to advance the dogmas of the church. These arguments were revived during the late period when so many American painters and sculptors forsook abstract considerations in order to accentuate the social wrongs blocking the road to Utopia. Such arguments doubtless will continue their erratic and unharmed course since they often lead to helpful clarifications. For those who wish, by means of art, to stimulate reform and defeat the powers of injustice, such discussions help make clear the fact that in the end the art of the reformer will be judged as art and must stand upon the very qualities which he may consider secondary. On the other hand, for those who look upon painting or sculpture abstractly, ignoring literary or social content, these discussions have a humanizing effect.

Meanwhile our much maligned word has been stretched to the point where, if it has not already done so, it will break in the middle and one end of it at least snap back in the user's face. It was reduced to its final absurdity when modern art was condemned, of all things, as propaganda for modern art. This extension of the word attacks the vitals of the artist. Under this definition the modern is condemned for being modern, the academic for being academic. Every style that man evolves in whatever medium is damned merely for being his particular style. Every thought expressed by anyone can under this reduction to the absurd be attacked as ulterior and the reason for giving a man a stone when he asks for bread is because his humble request is tricky publicity for the bakers.

It is easy enough to understand the backwater isolationist's condemning the facts against him as war mongering but I cannot understand an artist's condemning another artist as a secret agent because he works in another style. Yet that has been done in the final reduction of the word. No word deserves such disorderly treatment, but instead of coming to its defense we take up the deliberately innocuous word "information" and try to make it do double service as impartial disseminator of facts and warrior for our faith. It can never take the place of the old sonorous fighting word whose chief crime is that through tawdry use it has given to lazy minds a welcome excuse to coddle their prejudices.

These are battling times for the artist. If anyone can beat down the false use of the word propaganda and restore it to its original strength I should think that the artist could, by accepting the accusation and going it one better. "Why of course as a modern architect I am interested in new methods and new designs." "Of course I am a modern painter looking upon the modern world with a modern eye." "Of course I am interested in social problems." "Of course I hate Hitler." "Of course I am a propagandist, in the true sense of the word, of my ideals, my ideas and my self-chosen means of expressing them. This is my faith and my aim is to propagate it." In avowal there is strength. Take the most obvious case, the hatred of Hitler. Goya expressed his hatred of war, and the *Second of May* in all its unmitigated ferocity has remained for us a work of art. Similarly today the artist, filled with disgust of Hitlerism, can legitimately express his hatred of social paranoia in terms of art. If he is artist enough the result will be art.

We seem still to admire some of the greatest Italian painters as artists despite the fact that their works have done so much to uphold the beliefs of the church. Daumier does not seem to be entirely forgotten because of his fierce attacks upon middle-class injustices and pretensions. Many works in painting and in sculpture which we hold to be pure works of art clearly and readably interpret social or religious themes in bitter contempt or exalted joyousness.

The confusion is due to the failure to separate the intrinsic from the extrinsic. When people insist that all art is propaganda they refer not to its inward qualities of design but to its external effects as illustration. We all believe in the great freedoms. One of them is freedom of expression. For the artist that is the cornerstone of his faith. Every artist belongs to the invisible congregation of the faith, faith in art and faith in freedom. Why not join together and avow it? The art being art, the maker of it can say with a clear conscience: "If this be propaganda, make the best of it."—FORBES WATSON.

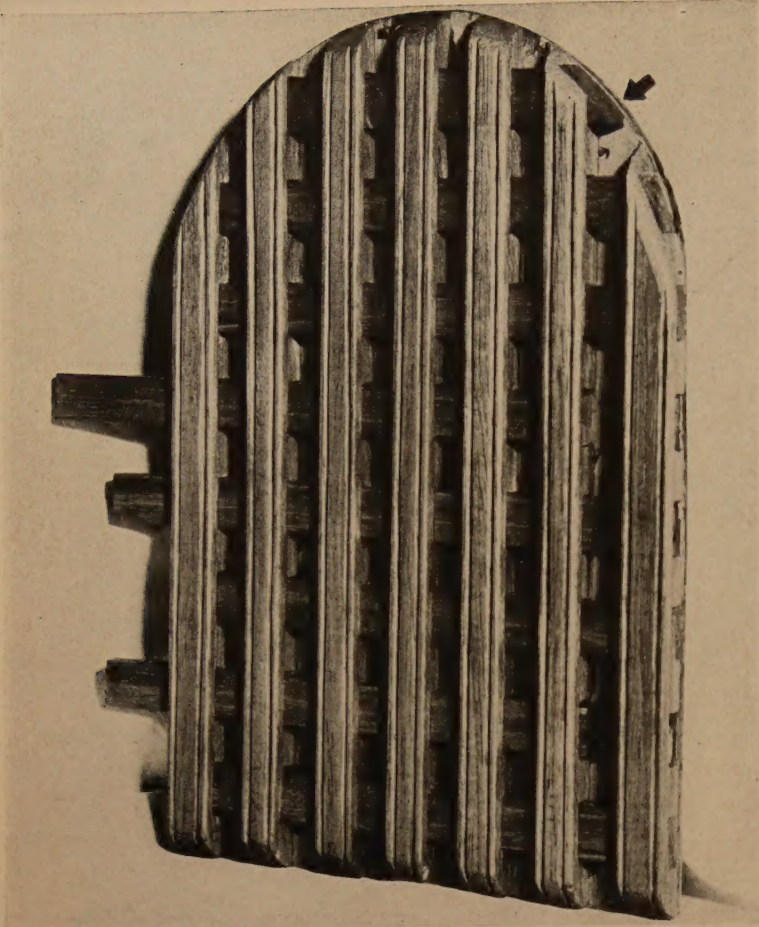


Fig. 1. Typical cradle used on most panel paintings. Vertical strips are glued to panel in direction of its grain. Horizontal strips are let into these and are free to move. Over half of old panel is attached to new wood. Arrow points to original panel, planed to a fraction of original thickness. Pictures so treated continue to move because of internal stress set up in cradle and transmitted unceasingly to the panel itself

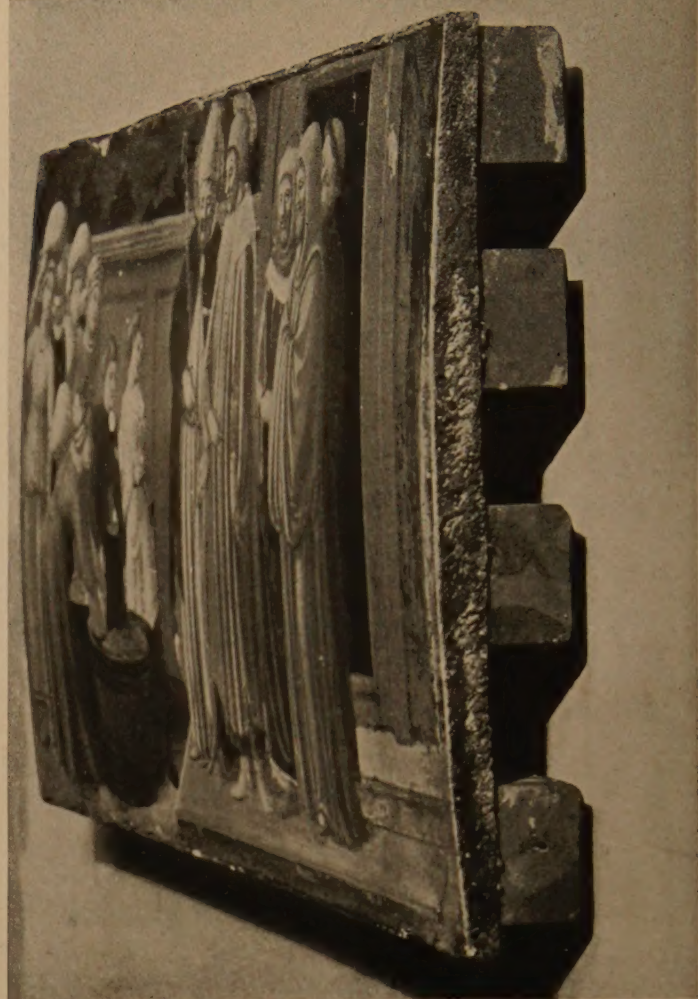


Fig. 1A. Typical example of unnecessary cradling. The back has been planed to a flat surface, leaving curvature in front surface of panel. Note weight and size of fixed members of cradle

PRESERVATION VERSUS RESTORATION

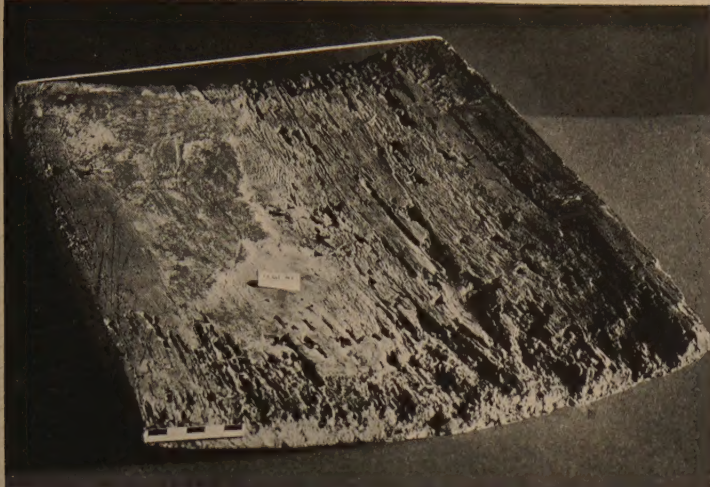
BY DAVID ROSEN

THE NEW GALLERIES of the John G. Johnson Collection opened to the public of Philadelphia on November first. This vast collection was bequeathed to the City of Philadelphia by John G. Johnson (1841-1917) one of America's greatest legal minds and a collector unsurpassed in his generation. For many years the Johnson Collection has been known as the most comprehensive group of pictures of European schools of painting available in the United States. The new and orderly presentation reaffirms this view. The remarkable state of preservation of many of the pictures and their individual importance ranks them among the greatest in America.

Some few years ago, I was asked by the Trustee of the Collection and by its Curator to inspect the pictures with a view to undertaking their care and preservation. At first sight the magnitude of such a task seemed overwhelming. Careful examination of this great number of pictures dictated the plan of work to be followed. We proceeded by noting the pictures in most urgent need of attention. This preliminary listing was not based on the relative merits of pictures but rather it was to include emergency cases and to continue the long range program of maintenance already in force for some years by the direction of the Collection. Such work is not spectacular. It

requires much patience and is directed mainly to preserving original paint film and arresting further deterioration. With a collection of any size such maintenance is inescapable. Our second group consisted of pictures requiring more basic treatment but chosen for their intrinsic importance. Finally, a third classification was made, including the bulk of the collection, where present condition could be tolerated until time and funds would permit further work of improvement. The collection as exhibited today proves the wisdom of the policy adopted. With emphasis placed on preservation much time and effort has been required to undo restoration of "experts" both in this country and abroad.

The restorer's craft dates back some centuries and a sizeable bibliography has accumulated regarding methods and materials. Much of the early literature possesses only historical interest today. We are living in an age of facts and we are no longer satisfied with the alchemy of secret formulae once accepted without question. We have come to realize that no living person can duplicate the painted surface of the masters. To do so is to invite confusion and utter falsehoods. The days of the great Professor Hauser and Cavenaghi who could repaint better than the master are gone. There should be no place in our museums



ABOVE: Fig. 2. Rear of uncradled panel shows deterioration due to age and wood beetles, curvature due to drying and shrinkage of the back. All panels warp in this manner because drying on front is prevented by pigment and varnish. BELOW: Fig. 3. Front of same panel shows how warping need not disturb paint



and other public institutions for forgeries or semi-forgeries. Students and the public are entitled to the whole truth. Intelligent questioning of all methods past and present is the essence of the scientific approach in preservation of works of art as it is in medicine. The Johnson Collection offers a splendid field for such research. A large percentage of the panel pictures had entered the collection harnessed with the inevitable cradle (Fig. 1) known alike to the art trade, collectors, and to museum curators. It is astonishing and regrettable that to date no one has ever questioned the advisability of cradling which, more than any other agent, has been the obvious ruin of many pictures. If this statement appears to be revolutionary, let us examine the facts.

Figures 2 and 3 show an early Italian panel which has survived without cradle to the present day. To be sure its wooden support has disintegrated and the panel has warped in a convex direction, in which direction all such panels will move. This movement is explained by elementary physics. The painted surface of the picture has been protected while the rear has been free to dry, causing shrinkage in the fibers of the wood along the back of the panel. The resulting curvature, although perhaps disturbing, is not critical in the sense that the pigment is in danger. Indeed (see Fig. 3) the painted surfaces of all such panels in the Johnson Collection have suffered remarkably few losses. Pursuing these observations it follows that if the back of a panel is protected with paint or varnish it will not dry unevenly and it will tend to remain straight. Many such pictures exist, the arch type being shutters of triptychs and other similar works on which subject matter has been depicted on both sides. Indeed in not a few cases, panels which have not been treated in any way have remained straight. The conclusion to be drawn would seem clear and yet restorers in past generations continued to apply cradles and today this craft constitutes a large and highly remunerative industry. It is appalling that masterpieces of value and historic importance continue to be indiscriminately turned over to restorers and carpenters to be planed to a fraction of their existing thickness and

Fig. 4. Panel by Guidoccio Cozzarelli shows old cradle covering more than seventy-five per cent of original panel



Fig. 5. Front of panel in Fig. 4. Arrows indicate longitudinal cracks in washboard surface due to shrinkage in stationary members of old cradle





Fig. 6. Surface of a cradled panel showing blisters in the paint film and cracks caused by the movement in the cradle

heavily weighted with cleverly fitted harnesses of rare woods. Works so treated suffer permanent damage.

In theory the cradle is designed to permit movement within the structure of the panel and to keep it straight. Stationary strips of wood are glued along the direction of the grain of the panel and, let into these, movable strips slide to permit expansion and contraction. This occurs across the grain with changes in moisture. In order to apply such a support curved panels must be straightened. This has usually been done by planing excess wood until a thin shell remains upon which the pigment rests. Stationary and cross members are then applied. It is obvious that the practice not only destroys much valuable information relative to the original dimensions and character of the picture but the planing exposes a new area of fiber to

atmospheric action. Witness the panel shown as Figure 1A, which had warped and was partially planed down to a flat surface on the back, leaving the front of the panel curved. A ponderous cradle was then applied. This could have been done only through total ignorance or to satisfy the greed of some restorer.

The early *parquetage à plat* (Figs. 1 and 4) covered up to seventy-five percent of the original panel with wood of unknown properties. As this new wood responded to moisture changes, internal stresses were set up and transferred to the old panel, shearing it longitudinally. A wash-board surface resulted (Fig. 5) and ultimately the painted surface exhibited the appearance seen in Figure 6. Recognizing these faults, an improved cradle was developed. This is the so-called *parquetage de champ* in

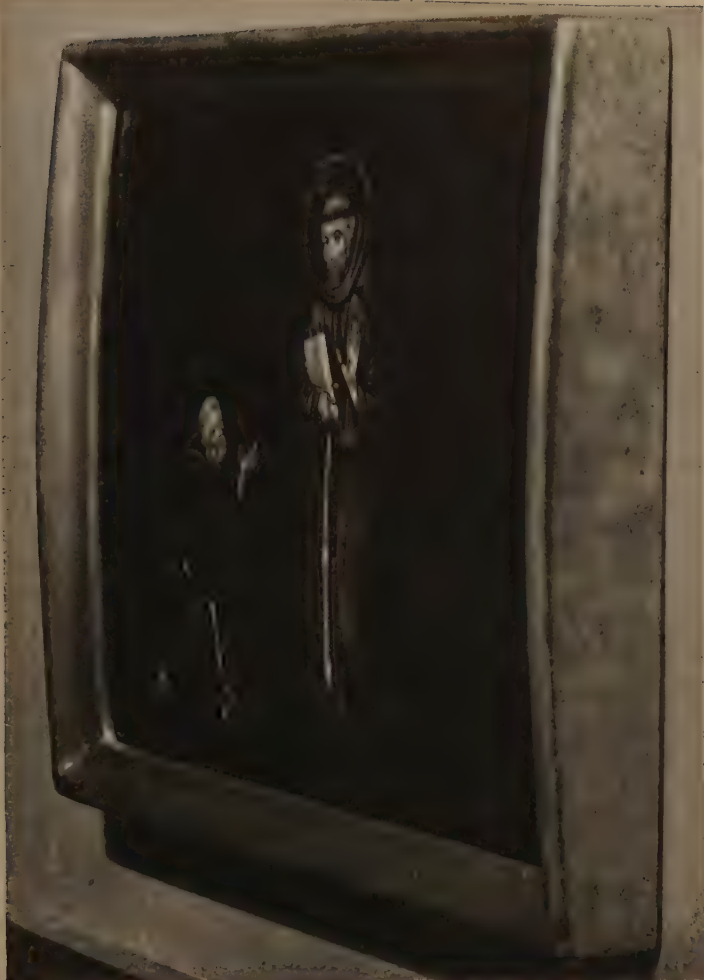
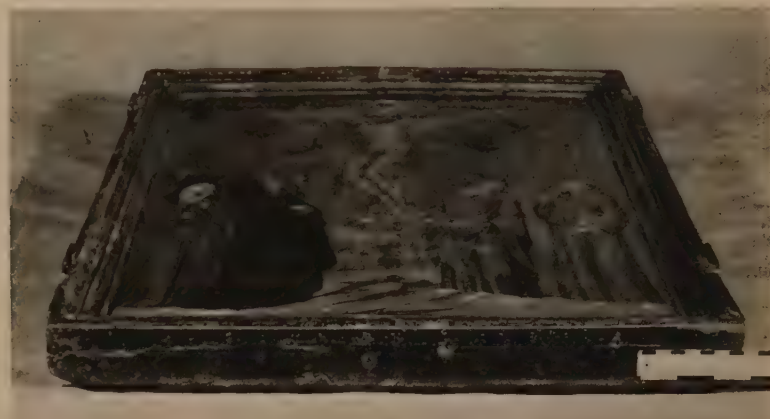


Fig. 7. A warped panel, if sound, need not be straightened. Frames can be designed to fit or be modified at the sight line



Figs. 7A & 7B. These show how panels can be straightened without reducing their thickness by planing. To remain straight panels must then be protected on the back against atmospheric changes. This and the panel shown in Fig. 7 are in the George Blumenthal Collection



which the fixed members are turned edgewise to cover less surface and furnish greater strength. While this modification offers a small advantage it does not overcome all of the objections to

the method. Wood must move, if it is allowed to absorb or shed moisture. Both sides of a panel, however, can be rendered reasonably inert to such movement. The surface is already



ABOVE: Fig. 8. Section of a panel picture, "Christ and Apostles in a Temple" by Andrea di Giusto, transposed to canvas. Note that the weave of the canvas has in time come through to the surface of the pigment. Transposing from panel to canvas is undesirable for this reason. Unfortunately other such examples exist in the Johnson Collection awaiting future correction. RIGHT: Fig. 9. The original surface of this panel indicates that it has not been tampered with. The fine "crackle" which is seen in the paint surface is in this case an indication of its age.



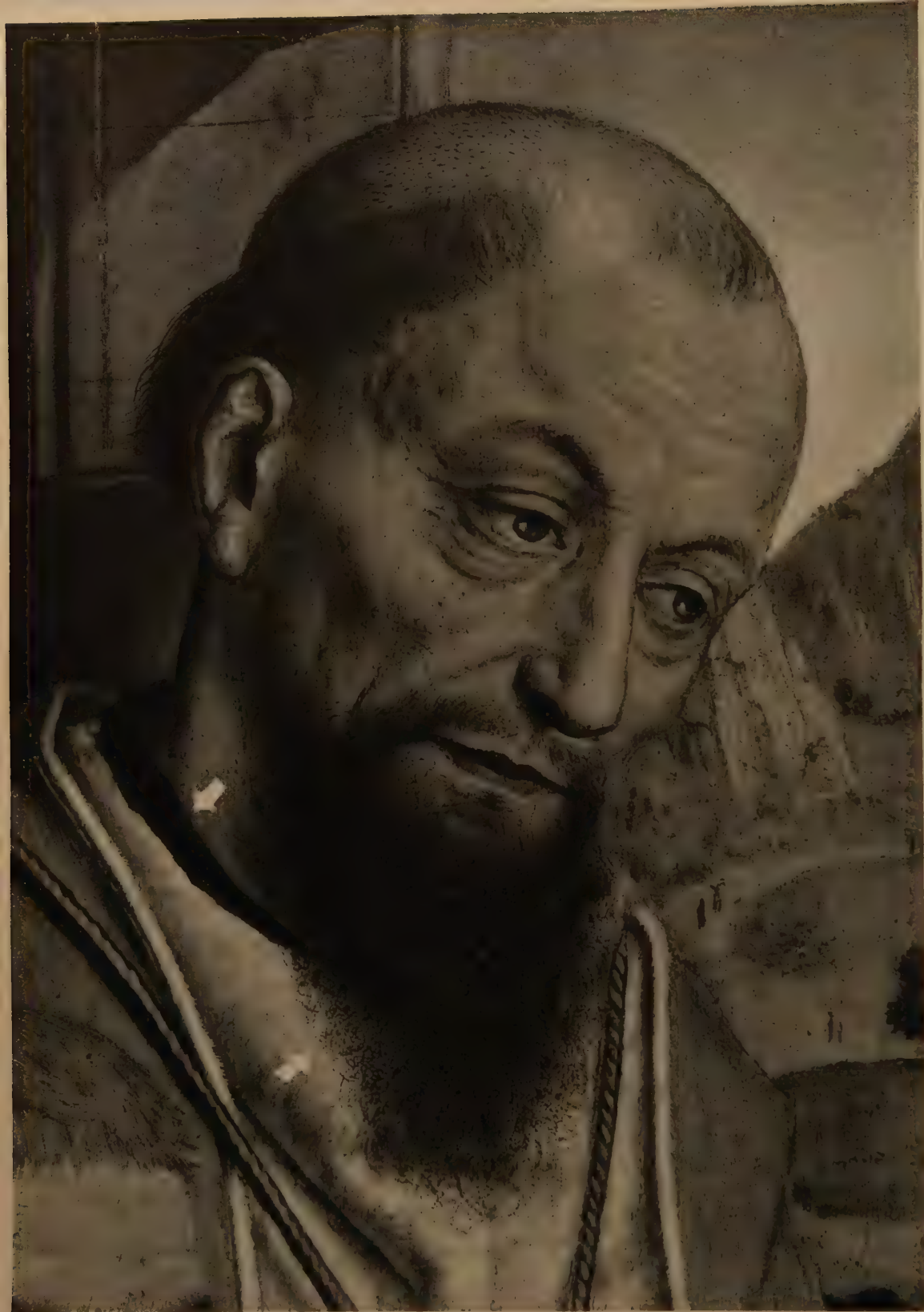


Fig. 10. Detail of "St. Jerome" by Simon Marmion showing condition before cleaning. Note passages indicated by arrows

sealed with its paint film. The rear can be effectively sealed with waxes applied under moderate heat or by immersion. In cases where panels are curved and no pigment losses have occurred it is wiser to do nothing. Frames can be adjusted to conceal or be made to follow a reasonable amount of curvature in a panel (Fig. 7). Occasionally badly warped pictures must be straightened. When this occurs, usually in panels constructed of several boards, this can be done by the use of moisture. This is applied to the back and the panel slowly straightens to a single plane (Figs. 7A and 7B). Warm wax flowed into the pores of the wood replaces this moisture and seals the fibre against further absorption. Not only is the method logical but it has stood the test of time. It applies equally to cradled pictures once these

devices have been removed and the picture released from stresses foreign to its own structure. Pictures which have been reduced to extreme thinness as a result of cradling we attach to aluminum panels in a bed of wax. Aluminum, because of its lightness, strength and low coefficient of expansion has proved a valuable protective support for weakened panels. The method has been employed for over ten years at the Worcester Art Museum, the Walters Art Gallery in Baltimore, the George Blumenthal Collection, and the Morgan Library.

Varnish is a necessary evil but when the surface cleaning has been completed a very thin coat must be applied as a protection for the paint film. We denounce the patent leather finish which reflects even the spectator who looks closely at a picture. Only

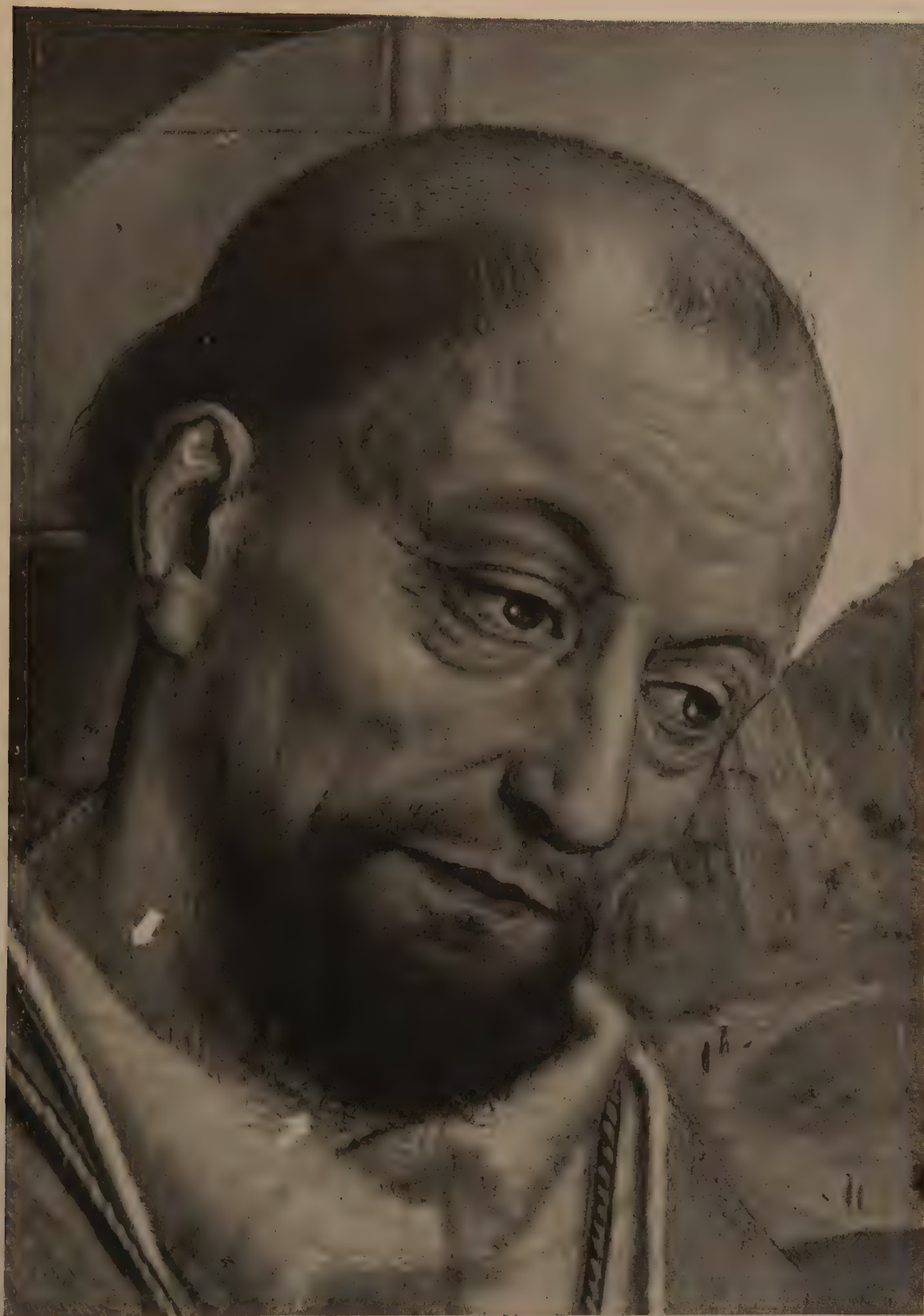


Fig. 11. Detail of "St. Jerome" by Simon Marmion showing condition after removal of over-painting. Compare with Fig. 10

mastic or damar should be used. These varnishes are especially prepared and if need arises later may be easily removed. We avoid new synthetic resins because their future action is not known. To prevent the blooming caused by humidity the surfaces of newly varnished pictures are finished with an application of wax.¹ Many pictures in the Johnson Collection have been so treated in the last few years.

Another procedure which should be condemned is that of transposing panel paintings to canvas. This highly doubtful practice, popular among the old time restorers of the last century, has survived even into our day. It consists of placing the

¹ For formula cf. *Technical Studies in the Field of the Fine Arts*, 1934, vol. III, pp. 114-115.

paint film with its thin wafer of gesso ground onto a stretched canvas. The operation is highly delicate and its completion bespeaks considerable skill. But the results cannot be logically justified. To successfully transfer a panel painting, the ground under the paint film must be thin enough to allow the adhesive agent to penetrate through the gesso and form a bond between pigment and canvas support. In time, and especially with successive cleaning, the weave of the canvas will impose its pattern on the surface of the picture (Fig. 8). This not only changes the character of the surface, producing a false esthetic note, but the vibration of the canvas is ill suited to the static nature of the original medium. The fine crackle which is found over the surface of early pictures (Fig. 9) is the hall mark of their

RIGHT: Fig. 12. "Virgin and St. John" by Roger van der Weyden. Present state after cleaning.
 BELOW: Fig. 13. The same painting uncleaned



authenticity and ought not be tampered with. If panel pictures must be transposed because their supports have entirely disintegrated they should be placed on firm foundations.

The modern practice of placing canvas paintings on wooden supports does not seem wise. Paintings so treated assume a panel-like surface entirely foreign to their method of produc-

tion. The old and time-tested method of relining on linen canvas has not yet been plausibly superceded. In relining, however, care should be taken to preserve the entire old canvas including the frayed edges where the picture has been attached to the stretcher. Too frequently these have been cut and neatly taped, thus destroying evidence indicating the original size and com-

LEFT: *Fig. 14. "Christ on the Cross" by Roger van der Weyden. Present state after cleaning.*
 BELOW: *Fig. 15. The same painting uncleaned*

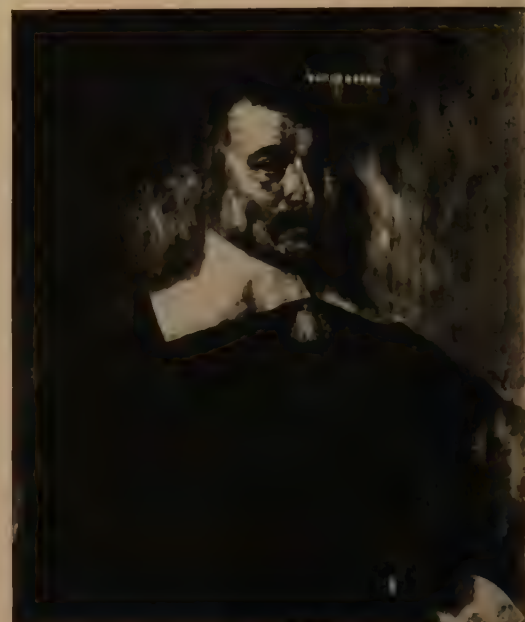


position of the picture—needless to say, important evidence.
 Visitors to the Johnson Collection should not expect to find each picture in prime condition. The greatest improvement will be noted among the magnificent group of Flemish primitives topped by the gem-like *St. Francis Receiving the Stigmata* by Jan van Eyck and the large impressive panels of Roger van

der Weyden depicting Christ on the Cross and the Virgin and St. John. The importance of this group being unparalleled in the country our efforts logically belonged here. The work has been highly rewarding. It has consisted of removing cradles, repairing the damages caused by them, straightening badly warped panels and in most cases cleaning off several layers



LEFT: Fig. 16. "Man with Gloves" by Anthonie Palamedes. State before cleaning. BELOW: Fig. 17. Shadowgraph of "Man with Gloves" by Palamedes. The hat and gloves and left hand visible in Fig. 16 are not visible here, indicating that they were added to the picture later.



of old and modern repainting and deteriorated varnishes.

These operations frequently furnish surprises as startling as they are inexplicable. Figures 10 and 11 are details of St. Jerome and a Donor by Simon Marmion both before and after cleaning. It is impossible to guess why these eighteenth-century modifications were made because the section added to had not suffered the smallest loss of original pigment. Old overpainting unless it was utterly stupid was usually done to hide losses or other blemishes or to modify details repugnant to later owners.

The van der Weyden panels (Figs. 12 and 13, 14 and 15) are shown before and after cleaning, respectively. A comparison of these photographs shows how heavily the panels were streaked with old varnish and repaints. Here, because of the present scarcity of aluminum due to the war, the old cradles have not yet been removed. The surfaces, however, have been cleaned. The former dark blue background was found to consist of an oily pigment foreign to the epoch of the picture. Under this, traces of the original gold background were discovered and this we have replaced. Both panels have been framed together so that the entire composition functions as originally intended. Scholars may now more happily pursue their study of whether or not a third panel ever existed.

It has sometimes happened that paintings have been modified expressly for the art market. This must have been the case with the Portrait of a Man with Gloves by Anthonie Palamedes. Figure 16 reproduces the former condition of the painting as

it entered the Johnson Collection years ago. The shadowgraph of the portrait (Fig. 17) reveals the panel to have been cut from a larger picture and that the hat and gloves were recent additions. We removed these repaints, done in glazes, and the picture now approaches its original state (Fig. 18). Additions and modifications of this kind when encountered must be frankly recognized. Paintings which can be returned to their original state may take their places on the walls. Pictures which prove to be too great wrecks when cleaned should be retired to the study screens.

Such pictures are well illustrated by the Portrait of a Lady by Aelbert Cuyp shown in Figures 21 and 22. The central board of the panel with its original paint is obviously a fragment from a large oval panel. The sides have been taken from a minor painting of the epoch representing an interior. All three boards after having been butted together were mounted on a single oak panel. Finally, the entire picture was cradled to allay all suspicion. The deception was further concealed by darkening the edges of the picture. Old and new parts thus appeared to be made from a single thickness of wood. This painting must be retired but will exist in the study group as a document of the methods of the forger and unscrupulous dealer.

It is not fair to assume, however, that all cases of such overpainting indicate deliberate frauds. In some cases the repainting was ordered by prospective buyers; in others the nature of the changes were minor and intended to improve composition.



Fig. 18. Portrait of a Man by Anthonie Palamedes. In its present state, over-painting removed



Fig. 19. "Christ before Caiaphas" by the Master of Kappenberg. Its state before cleaning is shown. Note gold background at the top.



Fig. 20. "Christ before Caiaphas" by the Master of Kappenberg. Its present state after cleaning is shown. Fragments of scenes from the Passion were found under the gold background. This gold and the central tracery seen in Fig. 19 were 19th-century additions.



RIGHT: Fig. 21. *Portrait of a Lady* by Aelbert Cuyp. Present state after cleaning, which revealed that the picture is a composite of two separate paintings. BELOW: Fig. 22. The same Cuyp shown as it looked before it was cleaned



Such may have been the case with the *Christ before Caiaphas* by the Master of Kappenberg (Figs. 19 and 20). The picture is one of a series of which other panels are preserved in Germany and England. The small scenes from the passion now partially seen (Fig. 20) were covered with a gold ground and the central tracery (Fig. 19) was added to fill an otherwise empty space. To conceal the fact that the panel had been cut at the top, the painted surface along this line had been scraped off to a depth of a half inch. Indeed, to the right (see arrow, Fig. 20) a portion of the old paint still remains above the newly created border. The present condition of the panel is not only truer but it may help to fit the fragments into a reconstruction of the altarpiece from which it comes.²

Not infrequently it requires considerable courage to determine the extent of work to be done to a given masterpiece. One such case was encountered with the *Portrait of a Man* by Antonello da Messina. Recognized as an excellent work by the master, the picture has long been known with a dark background. Examination removed any possibility of this being authentic. Some portions of the face and costume showed old losses and repainting. After painstaking study it was decided to correct the structural weakness which had resulted in disturbing surface cracks and blisters (Fig. 23). The picture, measuring less than one-eighth of an inch in thickness, had been glued to a wooden support and this, in turn, cradled. Such scandalous treatment doubtless caused the unstable nature of

² See Mackowsky and Davies, *Burlington Magazine*, vol. LXV, pp. 126-131, 189, vol. LXVI, p. 46.



RIGHT: Fig. 24. Portrait of a Man by Antonello da Messina. State after cleaning.
BELOW: Fig. 23. Portrait of a Man by Antonello da Messina. Raking light photograph showing condition before cleaning



the gesso ground and surface damages. Tunnellings of wood beetles, visible in our shadowgraph, had been filled with a hard and brittle substance resembling shellac. To straighten a panel in this weakened condition would not be advisable. Instead we have placed the picture on an aluminum support to protect it from vibration and atmospheric variations. We also removed former restorations. The black background, consisting of dark varnish glazes, was removed, revealing underpainting. Repairs found in the field of this underpainting antedated the more recent background. Within the main fabric of the portrait only minor losses have been suffered. Happily very few of these had occurred in the face, being mostly confined to the headdress and costume. These losses have been harmonized with the surrounding areas without, however, attempting to conceal their extent. The autograph work of the master is now frankly revealed.

All work of preservation in the Johnson Collection has been done in its own shop in close collaboration with Henri Marceau, the Curator. Photographic and written records are made of all operations. The files not only hold special interest for the Johnson Collection but as they accumulate, a library of technical data becomes available on problems of preservation and identification. The shop is open at any time to persons having special problems to discuss. We like to believe that the sleight of hand and secret methods formerly associated with "restoration" are fast becoming outmoded and that, above all, they have no place in our great educational institutions and museums.



Fig. 25. Portrait of a Man by Antonello da Messina. Enlarged detail, present state

PATRON, INCORPORATED

DR. KEPPEL AND THE CARNEGIE CORPORATION'S ART PROGRAM

BY WALTER ABELL

ON THE EIGHTEENTH of this month—the date of the annual meeting of the Carnegie Corporation—Dr. Frederick P. Keppel retires from the presidency of that organization, completing an eighteen-year term of office which began with his appointment in 1923. The nation-wide, indeed international, program of art activities sponsored by the Carnegie Corporation has fallen almost entirely within the span of Dr. Keppel's administration and was undertaken in no small measure as a result of his personal influence. His retirement provides a fitting occasion, both for a recognition of his many services to the world of art, and for a review of the art activities furthered by the Carnegie Corporation during his administration.

Even a casual examination of the record is sufficient to convince one that a full analysis, indeed a full enumeration, of Carnegie projects in the field of art would be impossible within the scope of an article. Requests for information, addressed by the writer to the recipients of a score of selected Carnegie grants, brought to hand enough material to fill a book, and the grants in question represent only a fraction of the work which has been, or is still being, carried on. If the present article is to give any impression of the range and variety of Carnegie projects, some literary equivalent of the photomontage or the multiple-exposure image must be resorted to, and a host of varied activities must be given summary reference without attempting to discuss any of them in detail.

Here, then, are crowded glimpses of some of the many artis-

tic enterprises supported or assisted by Carnegie funds. To help overcome a shortage of college teachers in the field of art, it was decided at the inception of the Carnegie program to provide means for a series of art fellowships. Eighty students, selected by competition, received such fellowships between the years 1924 and 1930. Sixty of them now fill professional posts in American colleges, universities, and museums. Additional stimulus to the teaching of art in colleges was provided by a number of Carnegie summer classes for college teachers; classes held under the auspices of the American Institute of Architects and given at the Art Institute of Chicago, the Fogg Museum, and the University of Oregon.

Equipment for school and college art departments has also been provided on a continent-wide scale. It has varied from the set of books and photographs known as the "Carnegie Teaching Set"—which last year had been distributed in sufficient numbers to cost the Corporation a total of \$1,858,500—to the complete new Fine Arts Building provided for the State University of Iowa at a cost of \$113,000. Numerous other grants to colleges include \$150,000 for the endowment of a chair in the history of art at Yale, \$100,000 for the training of museum curators at Harvard, and endowment grants of \$50,000 each for the art departments of ten other colleges, including Hampton, New York University, Rochester, Tuskegee, Wellesley, Wesleyan, and Vassar.

Nor has the stimulus to college art work provided by the

Left: ARTIST-IN-RESIDENCE AT WORK. GEORGE RICKEY (FOREGROUND) MIXES PAINTS FOR HIS MURAL. STUDENTS AND FACULTY AID IN UNDERPAINTING. A CARNEGIE PROJECT AT KNOX COLLEGE, ILLINOIS, ADMINISTERED BY AMERICAN ASSOCIATION OF COLLEGES

THE FINE ARTS BUILDING, UNIVERSITY OF IOWA, IOWA CITY. BUILT WITH FUNDS PROVIDED BY THE CARNEGIE CORPORATION



Carnegie Corporation been limited to the training of personnel and the provision of equipment and endowment. Experiments concerned with the function and methods of art education have also received substantial encouragement. The artist-in-residence idea, though apparently it did not start with a Carnegie project, owes its development in considerable measure to Carnegie assistance. Nineteen grants have been made in this connection, setting fourteen artists to work in thirteen different institutions. Through a related program of "faculty-artist visits," administered by the Association of American Colleges, artists are also sent to college campuses for periods of a few days at a time. The purpose of these visits is to arouse interest in art through lectures, demonstrations, and personal contacts between the artist and the members of the college community.

The trend from exclusively historical study to a more rounded program of art education has received its share of Carnegie support—witness, for instance, the grant of \$75,000 to Princeton University for a program of undergraduate creative activities. Other Carnegie-sponsored movements at the frontier of educational thinking include the introduction of new courses in regional planning and housing in the architectural schools of Cornell and Columbia, and the establishment of graduate courses in industrial techniques as a phase of architectural study at Harvard.

Partly under the college art departments, partly in the museums, have been a number of research projects aiming to bring scientific advance to bear upon the problems of art. Such projects include laboratory studies of the materials of painting carried on by the Department of Conservation at the Fogg Art Museum, experiments in the three-dimensional photography of sculpture conducted by Dr. Clarence Kennedy of Smith College, and the work done at the Art Institute of Chicago in promoting more accurate color reproduction of art objects in lantern slides.

The museums of the country have benefited almost as widely

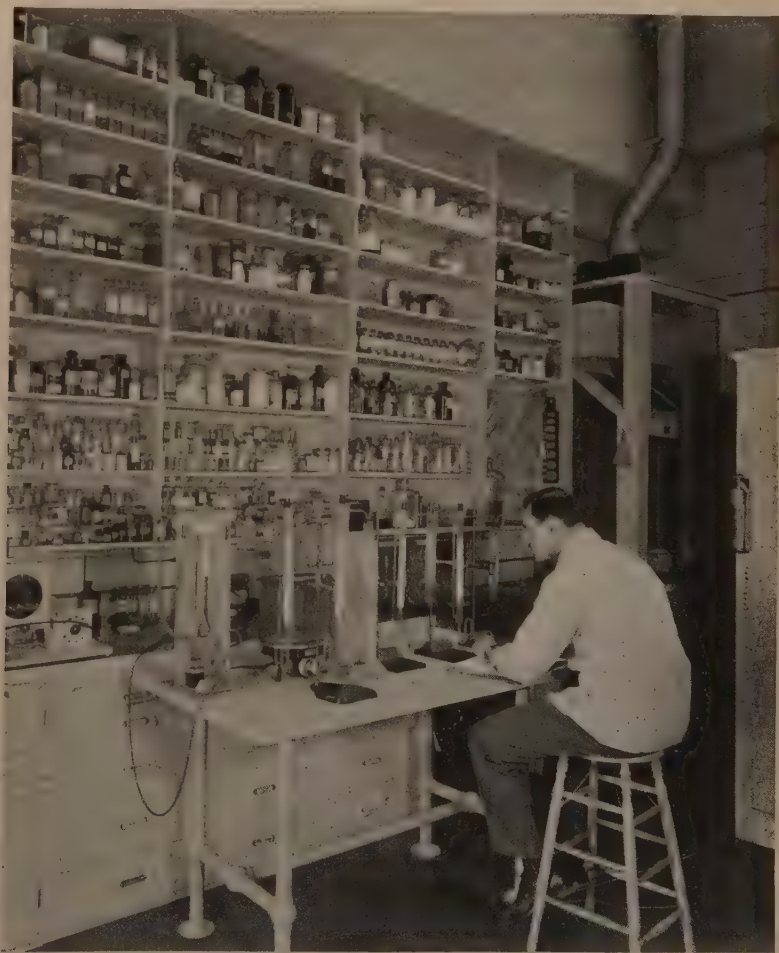
from Carnegie assistance as have the college art departments, particularly with regard to the development of their educational activities. Pioneer educational programs on a large scale were made possible by Carnegie assistance in the museums of Cleveland, Worcester, and Cincinnati. Toledo's experiment in supplementing the museum staff with an annual visiting professor was a Carnegie project. The Museum of Modern Art, one of the country's major examples of the transformation of museums from static collections to dynamic cultural centers, has been supported by substantial Carnegie grants on a number of occasions. In Philadelphia, Carnegie funds made possible a highly successful demonstration of the possibilities of the small branch museum located in the heart of a business district.

Another set of experiments has concerned itself with the development of new exhibition techniques, or with the application of exhibition techniques to new concepts of visual education. Examples are provided by Cincinnati's "Appreciation of the Arts" exhibition, and by the "Ways of Seeing" show at Worcester.

To the colleges and museums, on the list of the Corporation's artistic interests, must be added nearly every other type of institution and enterprise concerned with art. National organizations like The American Federation of Arts and the College Art Association of America have been large-scale beneficiaries. The country's pioneer community art projects, such as those at Cedar Rapids, Iowa, at Owatonna, Minnesota, and at Providence, Rhode Island, were carried on with Carnegie funds. The Library of Congress has received two grants for collecting photographs of early American architecture, and another for the endowment of a professorship in fine arts. The American City Planning Institute and New York's Regional Plan Association have both been assisted with their programs. Carnegie endowments help support the *American Journal of Archeology* and the *Art Bulletin*, and Carnegie subsidy has facilitated the

Right: SCIENCE WORKS FOR ART. GEORGE L. STOUT OF THE FOGG, HARVARD, CONDUCTS LABORATORY TESTS FOR PAINTERS MATERIALS IN DEPARTMENT OF CONSERVATION. A CARNEGIE PROJECT

Below: PRINCETON STUDENT MODELS HEAD OF FRIEND WHILE JOSEPH BROWN, SCULPTOR, OFFERS CRITICISM. PART OF CARNEGIE-SPONSORED PROGRAM IN CREATIVE WORK FOR STUDENTS





Above: A SATURDAY MORNING ART CLASS AT ART GALLERY OF TORONTO. ONE OF SEVERAL CANADIAN EDUCATIONAL PROJECTS DIRECTED BY ARTHUR LISMER, SUPPORTED BY FUNDS FROM CARNEGIE CORPORATION



Above: A WEAVING CLASS WHICH WAS PART OF THE CARNEGIE COURSE IN ART APPRECIATION AT THE CINCINNATI ART MUSEUM. *Below:* LOBBY CROWD AWAITING ENTRANCE TO THE ITALIAN OLD MASTERS SHOW, MUSEUM OF MODERN ART, NEW YORK, IN 1939. MUSEUM HAS RECEIVED SEVERAL CARNEGIE GRANTS CONTRIBUTING TOWARDS ITS SUPPORT



publication of some fifty books on the arts during recent years.

Numerous other activities might be mentioned, but our "montage" is already crowded. In the few blank spaces which remain, let us indicate certain Carnegie projects of a more remote and exceptional kind: the work of the Byzantine Institute on the mosaics of the Mosque of Sancta Sophia, the preservation of ancient monuments in Malta and Cyprus, and "the building of an automobile road in Yucatan from Merida to the site of the restoration at Chichen Itza, which had hitherto been not easily accessible."

One rises from a study of the Carnegie chronicle with a feeling that there are few institutions in the field of art on the North American continent which have not received encouragement at their growing edge from the Carnegie Corporation; that similar support, on a smaller scale, has been provided in a number of other parts of the world, and that a large number of the forward-looking projects and experiments about which we have heard in recent years have owed their progress to Carnegie assistance. To sum it all up in figures, the Carnegie Corporation has, during Dr. Keppel's administration, granted for projects related to visual art a total sum of something like ten million dollars. In addition it has sponsored an extensive program of corresponding activities in the field of music.

DR. KEPPEL WOULD no doubt protest any implication that he should receive personal credit for the ideas and creative labors of the many men and women who have worked on Carnegie projects, or indeed that the grants provided by the Corporation for these projects have been the primary factor in their success. His reports stress the assistance which the Corporation has received through the "disinterested service of competent advisors" and through the "cooperation of art organizations, colleges, libraries, and museums." A number of times in his published addresses he emphasizes the fact that "the contribution of money is always secondary to the work of men and women of creative minds and devoted lives." And in opening the Informal Conference on the Arts held by the Corporation in New York last December, he referred to the elder Elihu Root, Chairman of the Carnegie Board back in 1923 when the art program was first proposed, as the man who "deserved chief credit for letting the new President of the Carnegie Corporation follow his own instincts in the matter."

With due recognition to all who have collaborated in the Corporation's program in art, it obviously remains true that Dr. Keppel himself has been a moving force in that program. If the "instincts" of the "new President" had not included that basic interest in art which was a part of the Keppel family tradition, art would probably not have been presented as a subject for Mr. Root's approval. It seems fair to assume that under such circumstances the conscious and coordinated program of art activities outlined above would never have been undertaken. That program was, in no small measure, Dr. Keppel's vision and achievement.

And as he was the prime mover behind the program as a whole, so was he the constant friend and wise counselor of the creative workers who approached the Corporation in the interest of specific projects. In some instances at least, he was also the direct instigator of such projects. Clarence Kennedy informs me, for example, that it was Dr. Keppel who first suggested the experiments on which he has been engaged during recent years in applying stereo-photography to sculpture. I am sure that Dr. Kennedy will not mind my quoting the following passage from one of his letters: "I want to place myself completely at your disposal until you have the information you need, for my admiration for Dr. Keppel and my sense of

indebtedness to him go far beyond merely personal bounds, and even what I am now doing in work for the war grows directly out of the research in which he encouraged me."

A similar feeling of personal gratitude and allegiance was expressed by not a few of the workers with whom I corresponded in connection with the present article. "As we have great respect for Dr. Keppel's many contributions to the Fine Arts," writes Charles H. Sawyer from the Director's office at the Worcester Art Museum, "we are delighted that you are writing this article." And from Cleveland, Thomas Munro adds, "I hope you can express, on behalf of all those whose work has been advanced by Dr. Keppel's wise advice and generous aid, something of the gratitude and admiration we feel." It was certainly such a sense of "gratitude and admiration" which led the present writer to conceive this article in the first instance.

WHAT HAS BEEN accomplished by the Carnegie Corporation's imposing campaign in the interest of art? No final evaluation of so comprehensive a program can be attempted, particularly at this early date when much of the work is still in progress. Tentative estimates, however, are possible. As an aid in forming them, let us think back for a moment to the incredible world of seventeen years ago. Art for the artist was largely Paris; for the man in the street it was a foreign and somewhat suspicious concept. In our educational system, art was a neglected and mistreated subject. At the school level, children did tedious exercises copying forms in which they had no interest. Few colleges or universities had art departments and those which did conceived the study of art almost entirely in terms of history. "The American Institute of Architects," says Dr. Keppel in one of his annual reports, "was about the only voice crying in what was then almost literally a wilderness as to the need of making a better place for the appreciation of the arts in American college education."

Museums were mausoleums: tramping grounds for what Dr. Keppel once described as "the tragic processions trudging around the world's picture galleries, every trudger conscious chiefly of that icy chill at the cervical vertebrae which spells museum fatigue." Museum educational programs and creative activities were practically nonexistent. As to serious federal activity in the field of art, and such developments as large-scale mural programs, they were inconceivable. Furthermore the philanthropic foundations, up to that time, had overlooked or rejected art as a possible field for their activities.

Such was the state of things when in 1924, the year following Dr. Keppel's appointment to the presidency, "the decision was made to include art among the major interests of the Corporation."

As in all trail-breaking, a period of experiment was inevitable. "As one looks back," Dr. Keppel remarks in 1933, in a *Review of Grants in the Arts*, "it is not hard to see how the program has suffered from the lack of earlier experience to work upon, and of any body of doctrine as to desirable objectives." He also observes with regard to the work in art, "In none of the Corporation's activities has the record been more irregular; in none probably has the proportion of relative failure been so high." At the same time he points out that "during years when only a small portion of the Corporation's total income could be devoted to new enterprises, the arts have offered an opportunity, not easy to find elsewhere, to give satisfaction and in many cases to achieve results of importance with grants of very modest proportions."

By 1937, he is able to report that "the old problem of making an adequate place for the arts in the college curriculum has now disappeared." Under the same date he points out another ac-



WHITESTONE BRIDGE, ONE OF MANY DEVELOPMENTS PROPOSED BY NEW YORK'S REGIONAL PLAN ASSOCIATION, AN UNDERTAKING WHICH HAS BENEFITED FROM SUPPORT FROM CARNEGIE CORPORATION FUNDS

complished fact: the general acceptance of art as a field for philanthropic concern. "A few years ago the pictorial arts were relatively neglected in the creation and application of trust funds. . . . Today this is no longer the case." The 1939 report records another achievement. "The shift in emphasis from the custodial function of the American museum to its opportunities for educational and other services is now nearly everywhere an accomplished fact, and since our American museums represent a building investment of some \$180,000,000 and an aggregate annual operating income of more than \$18,000,000, this shift is a very important educational fact."

To have offered pioneer stimulus in these three directions of college art study, of philanthropic assistance to art, and of museum educational activity, and to have seen its policies become established aspects of American culture, must be no small satisfaction to the Carnegie Corporation as a whole and to the President who initiated its arts program. Creative expression for children, for college students, and for non-professional adults, is another realm of activity which seems to be making a permanent place for itself in our cultural life, and which certainly owes its expansion in no small part to Carnegie support.

Even the government art projects of the last decade probably owe more than is realized to the Carnegie-sponsored community experiments of preceding years. Indeed Miss Jane Watson, in answering my request for information concerning Carnegie

(Continued on page 492)



PHOTOGRAPH COURTESY NATIONAL GALLERY OF ART

Edgar Degas: The Duke and Duchess of Morbilli. Oil, 45½ x 35 inches. Loan from the Chester Dale Collection to the National Gallery of Art



ALL PHOTOS COURTESY NATIONAL GALLERY OF ART

Edouard Manet: *The Old Musician*. 73¾ x 98 inches. 1862. In the group of nineteenth-century French paintings lent by Mr. and Mrs. Chester Dale to the National Gallery of Art in Washington, D. C. This painting has also been called *The Wandering Musicians*

THE CHESTER DALE PICTURES

ON LOAN TO THE NATIONAL GALLERY OF ART

AS WE GO to press the National Gallery is preparing a setting for the group of nineteenth-century French paintings on loan from the Chester Dale Collection. Behind muslin curtains rooms are being freshly decorated. Shortly the paintings will be moved in, to be hung against a paneled background of grey. In the meantime, in an adjoining gallery visitors have an enchanting curtain raiser—a choice selection of seven paintings on loan from the Harris Whittemore Collection, including Whistler's *The White Girl* (reproduced in the September, 1939, issue) and Renoir at his happiest in *Girl With a Cat*; also the Daumier, *Advice to a Young Artist*, gift of Duncan Phillips (reproduced last month).

Mr. and Mrs. Dale have sent down twenty-five paintings from their private collection. Included are some works well known in New York; but none have been seen before in the Capital. In the group are a Cézanne *Still Life* (also known as *La Bouteille de Peppermint*); three Corots, one the portrait, *Agostina*, and two landscapes, a *View Near Volterra* and the

big *Forest of Fontainebleau*; Courbet's *Portrait of a Young Girl*, also *Young Woman Reading*; Daubigny's *The Farm*, David's *Madame Hamelin* (also known as *Portrait of a Young Girl in White*); five paintings by Degas, including three family portraits, *Achille de Gas in the Uniform of a Cadet*, the *Duke and Duchess of Morbilli* (a later, more finished portrait is in the Boston Museum), *Madame René de Gas*—also *Madame Camus*, and *Four Dancers*; Delacroix's *Columbus and His Son at La Rabida* (its pendant, *The Return of Columbus*, is in the Toledo Museum), *Still Life* by Fantin-Latour, Manet's *The Old Musician* (also known as *The Wandering Musicians*); Monticelli's *Madame Cahen*; Berthe Morisot's *Mother and Sister of the Artist*; Pissarro's *Boulevard Montmartre*; Puvis de Chavannes' *The Prodigal Son*, and five Renoirs, *Mademoiselle Sicot*, *Diana*, *Odalisque* (also known as *L'Orientale*), *A Girl with a Watering Can*, and *Bather Arranging Her Hair*.

For the Dale opening on November 15 the National Gallery is bringing out an illustrated catalogue, well documented.



ABOVE LEFT: *Gustave Courbet: Portrait of a Young Girl*. 23 $\frac{3}{4}$ x 20 $\frac{1}{2}$ inches. 1857. ABOVE RIGHT: *Adolphe Monticelli: Madame Cahen*. 51 $\frac{3}{4}$ x 38 $\frac{3}{4}$ inches. 1869. BELOW: *Pierre Puvis de Chavannes: The Prodigal Son*. 41 $\frac{3}{4}$ x 58 inches. Probably painted in 1879





ABOVE: *Auguste Renoir: Odalisque. 27 x 48½ inches. 1870. Has also been called L'Orientale.* BELOW: *Eugène Delacroix: Columbus and his Son at the Monastery of La Rabida. 35½ x 46½ inches. 1838. Painting exhibited at the Metropolitan Museum, New York, in 1932*





ABOVE: *Paul Cézanne: Still Life. 25½ x 31½ inches. 1890-94.*

BELOW: *Henri Fantin-Latour: Still Life. 23¼ x 28¾ inches. 1866.*





Jacques Louis David: *Madame Hamelin*. 49¼ x 37½ inches. About 1800. Also known as *Portrait of a Young Girl in White*. The subject has been identified by some critics as the Creole wife of a Parisian banker, a rival of Madame Recamier. Formerly in Havemeyer Collection



LEFT: General view of the gallery in the Museum of Modern Art furnished with Saarinen and Eames' unit furniture, chairs, sofa sections, and occasional table. BELOW: The same designers' competition sketch shows how much better looking these chairs would be with aluminum legs as specified

ORGANIC DESIGN

BY GEOFFREY BAKER

GREAT EXPECTATIONS WERE stirred when the Museum of Modern Art announced a competition for home furnishing designs. The results of that competition are now on show at the Museum and on sale at one reputable department store in each of twelve large cities scattered over the country from New York to Fort Worth to San Francisco. Even though some critics may consider that the mountain has brought forth a mouse, at least the mouse is being given a swell send-off. And this nationwide promotion—a major triumph for the Museum's recently created Department of Industrial Design—should also provide valuable data on the public reaction to this Organic Design.

In reviewing the prizewinning furniture one is naturally guided by the stated objectives of the competition: “. . . a solution starting with a sound analysis of the requirements, and a fresh approach to what our way of living calls for. . . The best solutions will . . . reflect today's social, economic, technological and aesthetic tendencies and possibilities, . . . and will provide adequately and handsomely for—a typical American middle-income group family.”

This challenges the critic to provide a logical analysis rather than an expression of personal taste. I admire and accept.

It might be advisable to consider the question of price immediately and then remove it from discussion. According to the Brookings Institution report of 1934, the average family income in 1929 was less than \$5,000. Only 8.2% had an income of more than \$5,000. By comparing these figures with the prices quoted under the illustrations, it will be seen that this furniture has missed the class at which it was aimed.

In most cases the high prices seem quite unjustified. Any little carpenter, for example, could make Saarinen and Eames' eighteen-inch cube with two shelves for less than \$20; and he could save you even more in reproducing Craig and Hatfield's open shelves which now retail for \$17.



Even a rich dilettante might boggle at being asked to pay \$50 for a side chair as simple in appearance and material as that designed by Saarinen and Eames. Yet this price is in some ways more reasonable than those which I have quoted above, for the manufacture of this chair requires costly equipment which only mass-production can justify economically. For the same reason your little carpenter couldn't reproduce this chair on special order, even for \$50.

The design of these Saarinen and Eames chairs is far more important than their price, for logical analysis shows them to be the single original design which this competition has brought to public notice. They alone among the exhibits are worthy to be set alongside the classic modern prototypes—

chairs by Thonet, Breuer, Le Corbusier, van der Rohe, Aalto—which precede them at the Museum showing.

These thin wooden shells, their thickness modulated according to predetermined local stresses, are built up by the Haskelite process, from alternate layers of thin wood veneer and synthetic resin binder. These are placed in a cast-iron mold and fused into a single whole under heat and pressure.

Until now chairs have commonly been two-dimensional only, with deep upholstery or some other flexible material to accommodate the buttocks and thighs, which represent the third dimension. Despite increasingly exact definition of the points at which the body needs support, the supporting plane has remained two-dimensional, largely because of the difficulty of forming wood in complex curves. This new method of manufacture allows these organic chairs to be affectionately molded to fit the average rump. A thin layer of foam rubber cushioning, cemented to the curving wood and covered with fabric, is sufficient to complete quite a comfortable chair.

In the original design the legs were of aluminum cemented to the chair shell by a very strong “rubberweld” joint. Owing to defense requirements these have been replaced by straight wooden legs bolted to the frame with a metal plate. They are probably not strong and certainly not elegant. They give the chair the gangling appearance of a young colt.

The other chairs on display are chiefly of interest for the way in which they attempt to replace with some less clumsy method of springing the traditional “coil springs hand-tied eight ways with Italian twine”. In their sofa units Saarinen and Eames employ a lightweight, bowed transverse spring which has been used by manufacturers of low-cost furniture these many years. Nicholson and Maier employ a lattice of spring steel slats which is similar in principle, but inferior in design, to the German Knoll method of transverse coil springs which has been used in Europe for at least ten years.

Earlier attempts by designers and manufacturers to introduce these new types of springing (even foam rubber) have always been met by public suspicion. Possibly the Museum’s carefully nurtured prestige will serve to break down these prejudices.

I personally find a traditional overstuffed armchair more comfortable than any organic chair. Another matter of personal opinion: the best looking chairs are those by Nicholson and

(Continued on page 492)



ABOVE: Flexibility of Saarinen and Eames’ unit furniture is shown. Base benches \$12 to \$15; cabinet unit \$23; bookcase unit \$20; bookcase drawer unit \$23; 2-legged desk \$16; desk drawer unit \$20



ABOVE: Chairs by Nicholson and Maier get my vote for best looking, yet scant thought has been given to their springing. They come with no arms, one arm or two (\$60). BELOW, LEFT: Unit furniture by Craig and Hatfield. Is it possible to imagine a more ridiculous base? Chest of drawers \$40; shelf \$17; cabinets \$30 each. BELOW, RIGHT: Stonorov and von Molke are proud of the separation between chair frame and seat. Base ends on these case goods are reminiscent of streamline era. 2-door cabinet \$33; 2-shelf unit \$30





Left: FLORENCE STANDISH WHITING, PHILADELPHIA: FLOWERS IN SILVER ROOM. *Right:* B. ULLRICH, NEW ORLEANS: MARDI-GRAS

FRANK KLEINHOLZ, NEW YORK CITY: ABSTRACTIONISTS. FROM CARNEGIE INSTITUTE AMERICAN PAINTING SHOW



DIRECTIONS IN AMERICAN PAINTING⁹⁹

FORBES WATSON

IT IS THE fashion nowadays to set a limit on exhibitions, the idea apparently being that a mere exhibition of good painting or good sculpture has not enough magnetism to attract a public jaded by overdoses of free exhibitions. Until some museum showman holds an exhibition of pictures by left-handed painters whose grandfathers fought in the Confederate Army I shall continue to go to exhibitions, as such, disregarding their news-baited limitations. The limitation set upon the current display at the Carnegie Institute in Pittsburgh is that all artists who have previously been invited to the International or been accepted by earlier juries are ineligible this year. According to Carnegie's very able Acting Director, John O'Connor, Jr., the provision eliminates approximately 900 artists. However, our tears will dry quickly if we remember that while the International, between its first session in 1896 and the present show, has presented the work of practically all of the greats of the period, it has also shown many painters who probably could not have passed the jury this year. That was composed of Charles Burchfield, Charles Hopkinson, Kenneth Hayes Miller, and Millard Sheets, possessors of four pairs of experienced and highly critical eyes.

Curiously enough the exhibition has the fetching title of "Directions in American Painting," curious because one would expect such a title to be saved for an all-inclusive exhibition. As hinted, the nine hundred great who have been in one or more Internationals were not all great. Some of them were merely sounding names but the real leaders have been there also. A few people think that "directions" are determined by the leaders, not by the followers. This suggests that the current exhibition is entirely made up of followers, which is not true. Large exhibitions, and this is no exception, necessarily are chiefly made up of the works of the uninventive many. If the less forceful did not trot along behind the leader, he would be like a herdsman without a flock.

There are several surprising points about this exhibition, which deserves to be looked at for itself. One is the inclusion of works by artists whom everyone thought had been represented in earlier Internationals. They may have been on the Carnegie invitation list and had no uncommitted pictures when the time came. Certainly it is hard to believe that Marguerite Zorach, or Julian Levi, or Hobson Pittman, or Fletcher Martin or two dozen other eminent painters, now here for the first time, were unknown to Pittsburgh.

The terms on which this exhibition is presented to the public are slightly contradictory. With its customary foresight, orderliness and generosity the Institute has done everything possible to make the show a success. It was hung two weeks before it opened to the public so that the critics could study it in peace and in good season. An ample supply of photographs, of lists, and interesting factual releases was at hand. An exhibition devoted to bringing new blood into the Carnegie invitation lists, and to making up for past omissions, was being handled with the same respect and quiet mastery with which for years the Institute has managed the Internationals. The chance for Pittsburgh to acquire paintings by tomorrow's stars had come at last. The ground was prepared for the sales that enable the artists to live. And then what happened?

After the thousand and one preparatory details had been attended to; after the jury had spent five days debating over 4812 canvases by 2000 artists from thirty-two states; after 302 paintings by 302 artists had been chosen; after \$3,200 in prizes

had been awarded; after the exhibition had been perfectly hung, a feat of hard labor in itself; after about 1700 rejected artists realized that they would have to pay their shipping bills, a total which probably exceeds the amount of the prizes; after all this and much more, came the official statement of why this immense amount of trouble had been taken by the Institute. No ode to youth was this nor ballad to discovery, but something as gentle sounding as the dropping of a rubber pin on a royal carpet.

"The exhibition," says the official statement, "is frankly experimental, and has as its main object the discovery and revelation of new talent in American art. If the names of only a small number of American artists emerge and their works become known through this show then the Exhibition will be justified and will have attained its objective."

This is the year 1941. We have a steadily growing defense program with a steadily growing tendency to cut down on all non-defense expenditures. Pressure on the Government, private institutions and on individuals to support defense and economize on non-defense grows daily. Unless the situation of the artist is fully recognized and concrete means to meet the situation devised he is going to know some pretty hungry days. Welcome as we may Carnegie's valiant effort to undergo a blood transfusion, it seems a rather remote issue under the circumstances. The humble effort to add a cubit to the stature of the fame of a few unknown artists is disarmingly modest, but will it help to sell the artist's pictures?

Fortunately, despite the protectiveness of his statement, Mr. O'Connor is a realist and will see that everything possible is done for sales as he has in the past. The great museums are well aware of the present emergency. For example, in the recently closed International Exhibition of Water Colors at the Art Institute of Chicago thirty-seven water colors were sold for \$3,145 and the director, Daniel Catton Rich, stated that the Chicago Institute always does everything in its power to sell the works of living artists exhibiting there.

As for the emergence of a few names from the unknown to the known, this is a subject which brings us face to face with the anonymous competition system developed by the United States Government's Section of Fine Arts. These competitions are judged each by a different jury of artists who suggest the awards purely on a basis of merit without knowing the names of the artists whom they recommend for commissions. About one sixth of the artists in this exhibition have passed through this ordeal and come out with flying colors so that the day for discovering them has already come and gone. Some of them were "discovered" before winning mural awards; others were discovered by their fellow painters working as advisory juries for the Government.

Marguerite Zorach, represented here by her well designed and refreshing *Christmas Mail*, teaches painting at Columbia University and is of course a nationally known figure with work in important private and public collections. Fletcher Martin, represented by his vigorous *July 4th, 5th and 6th*, a feat in composition of movement, is also a university teacher and nationally known. Both have executed murals for the Government. Julian Levi, represented in last year's Survey of American Painting at Carnegie, but not in an International, has been published at length by this Magazine and in his painting called *Wellfleet* once more shows that he is neither a sociologist nor an illustrator, but quite simply a painter. Hobson



KARL E. FORTRESS, NEW YORK:
WINTER LANDSCAPE. \$400 PRIZE



MARGUERITE ZORACH, BROOK-
LYN: CHRISTMAS MAIL. 1936



ALBERT PELS, NEW YORK CITY:
MASQUERADE. CARNEGIE SHOW

Pittman's *The Convalescent* is not his best but he occupies a special place of his own among recognized painters. To these must be added forty-eight names of men and women who have won commissions through anonymous competitions from the American artist's greatest client, the United States Government.

Anton Refregier's *Two Figures* suggest the decorative painter. He recently won an open national competition for a large mural scheme consisting of twenty-seven panels. Mitchell Siporin's somewhat too deliberately stylized *Guerrillas* is also the work of a gifted mural painter. Together with Edward Millman he is carrying out the great fresco plan of twenty-nine panels for the St. Louis Post Office.

These are not all of the painters in this exhibition who, as I stated, had emerged into the sunlight of recognition by painting for their government. The list is too long to include here but among others who may be mentioned are: Isabel Bate, Albert Pels, Philip Guston, James Penney, Tom E. Lewis, Archie Musick, Sante Graziani, Xavier Gonzalez, Charles Thwaites, Ethel and Jenne Magafan, Alan Thompson, Dahlov Ipcar, Robert Gwathmey, Edward Chavez, Jean Watson, and Gail Martin. And there are thirty others who have looked with pleasure upon a U. S. check made out to themselves. They too have passed the stage of being discovered.

Since murals are in argument, it was revealing to see how completely out of place the few obvious mural sketches in this exhibition looked. Logically in an exhibition of easel pictures a mural sketch should look out of place. The sketches, plainly preliminary steps, indications of something to be done, don't belong in an exhibition of completed easel paintings. I wonder that the jury accepted them.

After four morning and afternoon sessions studying "directions" it struck me that "directions" by the time they become clear are pretty dead and that the painters we most admire

(Continued on page 493)



Above: PHILIP GUSTON, IOWA CITY: MARTIAL MEMORY



SAUL STEINLAUF, NEW YORK:
PAST SYMBOLS. IN CARNEGIE

BY JANE WATSON

San Francisco to the Capital

ON OCTOBER 17 Ralph Stackpole, San Francisco sculptor, stepped from a plane at the Washington airport to attend his first meeting as a member, newly appointed, of the National Commission of Fine Arts. Had anyone told him that his arrival had any particular significance he would have quickly denied it, for he is a very unassuming man. However, it was something rather special, for he is the first West Coast representative ever to be appointed to the Commission. This body, established by Act of Congress in 1910, passes on plans for all new structures to be erected in the Capital and all questions involving matters of art which concern the Federal Government. Its members, who are appointed by the President, are at present Gilmore D. Clarke, Chairman, Edward Bruce, Paul Cret, John Holabird, William F. Lamb, Henry Varnum Poor, in addition to Mr. Stackpole, who succeeds Paulanship as the sculptor member. This last appointment is not only a tribute to an individual loved and respected in a region far removed from the Capital, but also recognition of the growing importance of art as a factor in national unity. It is not only the airplane which has facilitated wider range in the Commission. Its very air is changing.

Facts & Figures

THE NEW EDITION of the *American Art Annual*, published by the Federation, is now being printed and will appear shortly. It will be the thirty-fifth in a series of reference books on art museums, associations, and organizations throughout the country. To its editors, Pauline Ehrlich and Virginia Botsford, I am indebted for facts and figures which speak quietly but carry more weight than generalities. While it is obvious that the art life and interest of a country are not gauged by the number of people who walk in and out of art institutions, their attendance figures furnish one basis of measurement. We hear much about the strides that art has made across the length and breadth of the land. Here we try to do a little pinning down.

During the past three years 77 new art museums and organizations have been founded or opened. Of these, 32 were started with the cooperation of the WPA Art Program. Broken down into years, the figures show 27 new organizations in 1939, eleven of which were Art Centers or Extension Galleries; 27 in 1940, thirteen of which were Art Centers; 23 up to July, 1941, eight of which were Art Centers.

Over the same period the Art Annual lists 20 new art schools—seven in New York (of which six are in New York City); three in Florida; two respectively in Georgia, Massachusetts, and Texas; and one apiece in the District of Columbia, Michigan, Minnesota, and North Carolina. Of these, the Art Department of the University of Texas, which opened in 1938, is outstanding.

The National Gallery of Art in Washington is breaking all records in museum attendance in this country. In its first four and a half months it passed the million mark, and after a brief lull in the early fall it is again attracting hordes daily. Among other Capital institutions, the Arts and Industries Building of the Smithsonian which annually draws over a million sight-seers has in the last three years had a steady attendance increase of about 100,000 each year. The Freer Gallery went up from 102,936 in 1938-39 to 109,122 in 1940-41. The United States National Museum, which had an increase of nearly 100,000 in 1939-40, making a total of 809,661, in 1941 dropped



ABOVE: George Grosz: *Portrait Study*. Pencil drawing. 1926. Gift of Paul Sachs. In Museum of Modern Art Retrospective. BELOW: Ralph Stackpole, San Francisco sculptor, recently appointed to National Commission of Fine Arts. Here seen working on "Pacifica"

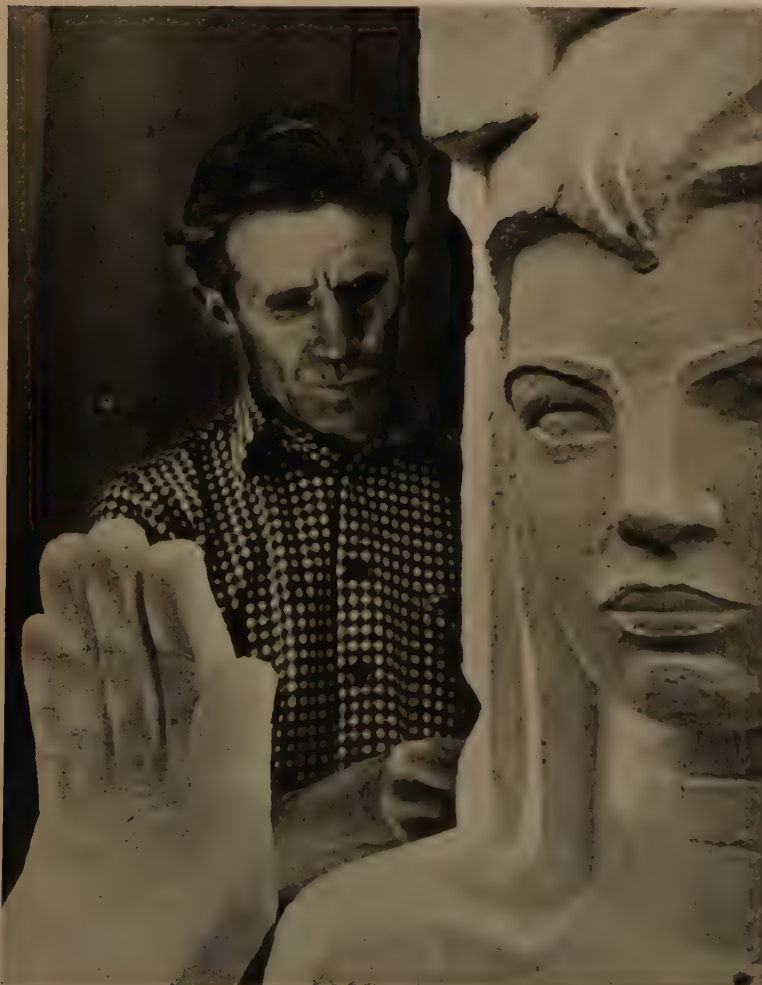


PHOTO COURTESY NATIONAL COMMISSION OF FINE ARTS

by a few hundred. The Corcoran had 97,662 visitors in 1938, jumped to 119,694 in 1939, dropped back to 104,947 in 1940.

Outside of the Capital the Art Institute of Chicago appears to have the largest attendance, with 1,030,131 in 1938, 1,081,034 in 1939, 1,041,763 in 1940. New York's Metropolitan rose in 1939 from the previous year's total of 929,626 to 946,252, and like the Art Institute experienced a drop in 1940, when an attendance of 886,771 was recorded. The Los Angeles County Museum has shown a steady increase in patronage: 608,198 in the year ending July, 1939, 671,041 in 1940, and 718,180 in 1941. The Philadelphia Museum increased attendance at the main building by 15% in 1939, and during the fiscal year ending May, 1940 jumped to 422,000, an increase of 31%. The Boston Museum of Fine Arts remained at just under 417,000 in 1938 and 1939, and jumped to 478,742 in 1940. The Gardner Museum in the same city, whose collection remains unchanged and is in no way affected by special exhibitions had an attendance of 80,123 in 1938, 74,564 in 1939, and an increase of about 10,000 in 1940. In San Francisco, the de Young Memorial Museum ended the year in July, 1939, with a count of 603,283, the following year dropped to 589,763, and in 1941 again decreased to 535,485. The only figure we have on the Palace of the Legion of Honor is the round total of 200,000 in 1940. The San Francisco Museum of Art dropped in 1939 from 121,666 of the previous year to 98,950, but forged ahead in 1940 to 132,343. The Detroit Institute of Arts went from 244,004 in 1938 to 293,913 in 1939, then back to 225,582 in 1940.

A startling contrast appears in the attendance figures of the Museum of Modern Art, which can perhaps be explained by the enormous popularity of the Italian Masters show held there in 1940, during which fiscal year ending June 30, the attendance reached 585,303, as compared with the previous year's total of 119,803, and the current year's total of 262,465.

In Ohio, The Cleveland Museum had its biggest attendance in 1939-40, when the figure was 329,677 as compared with 277,577 of the previous year, and 235,520 for 1940-41. The Toledo Museum went from 202,401 in 1939 to 206,053 in 1940. In Dayton, as in Cleveland, attendance was higher in 1939, 125,470, as against 119,918 in 1938, and 122,072 in 1940. The Columbus Gallery, whose attendance figures have run slightly above those of the Cincinnati Art Museum, stayed around 73,400 in 1939 and 1940, an increase from 62,390 in 1938. Cincinnati had an increase of 1,000 in 1940, with a total of 62,750 over 61,895 in 1939, 57,724 in 1938.

In Texas, the Dallas Museum had an attendance of 130,000 in 1939; 118,536 in 1940, and from January to July, 1941, 53,447. In Houston attendance at the Museum has dropped from 56,490 in 1938-39 and remained around 54,250 for the two following years.

In the Northwest the Portland, Oregon, Museum attendance has shown a steady rise since 1938, when the figure was 43,141, to 52,119 in 1939, and 68,593 in 1940, an impressive gain. The only figure we have from Seattle is an attendance of 206,000 in 1940, the only basis for comparison being furnished by an estimated 220,000 given in 1937.

During the three-year period the Baltimore Museum of Art had its best attendance record in 1938-39, a total of 185,040; the following year it dropped to 133,271, but came back to 162,457 in 1940-41. The John Herron Art Institute in Indianapolis, which has been undergoing remodeling operations, and the Speed Memorial Museum in Louisville show gradual but steady decreases over the same period. The Joslyn Memorial in Omaha dropped from 166,274 in 1938 to 151,843 in 1940.

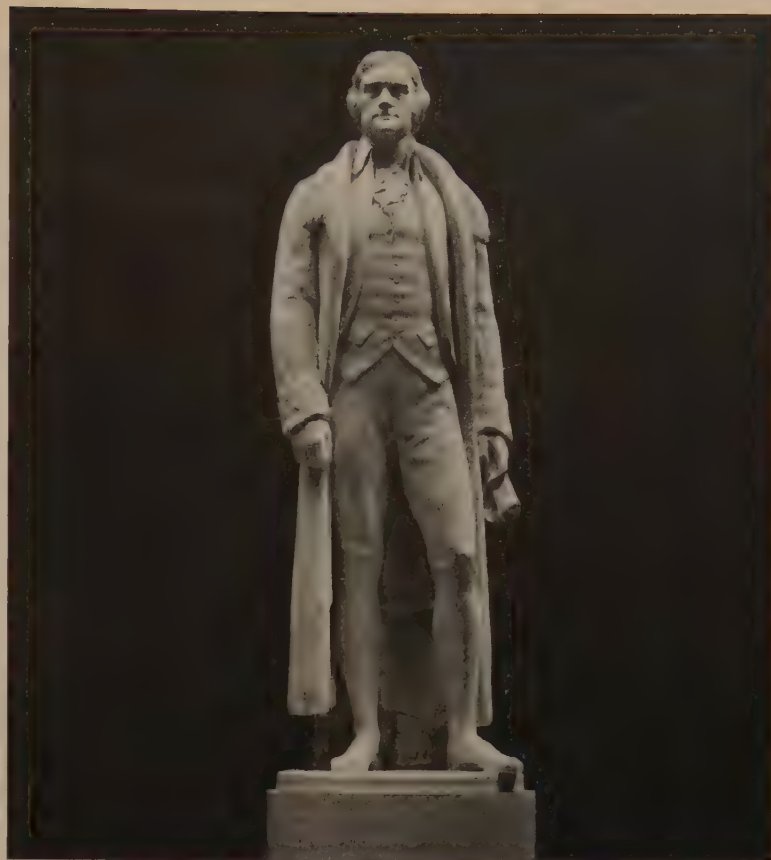
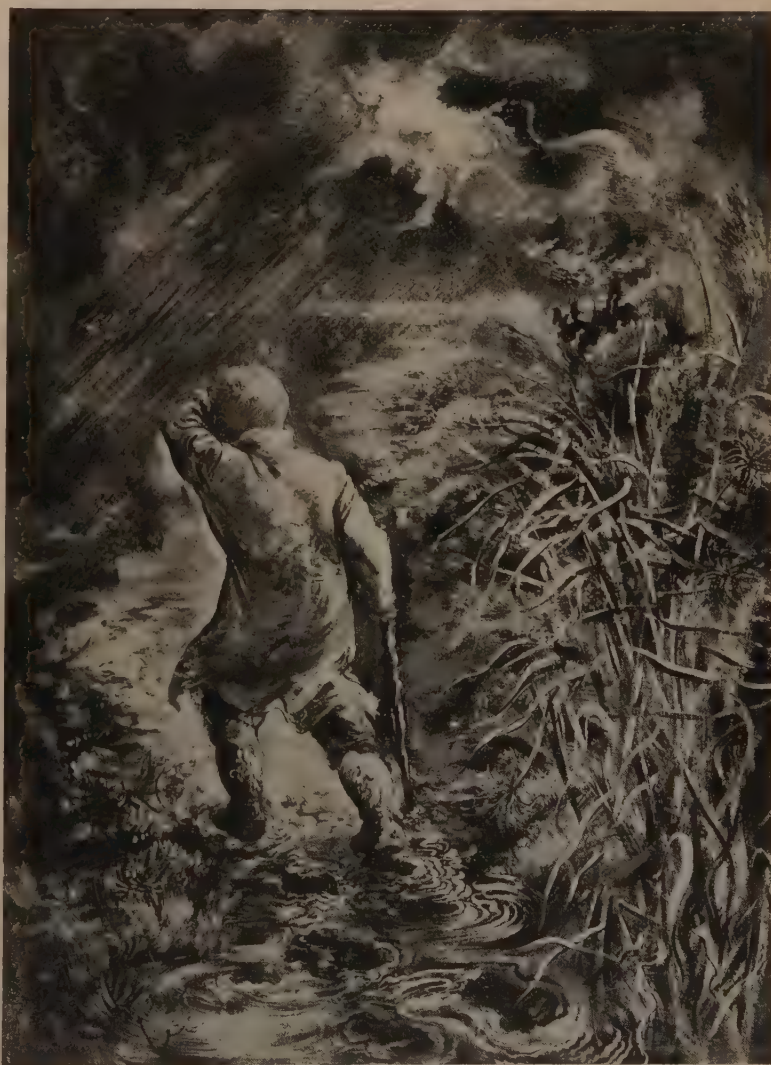
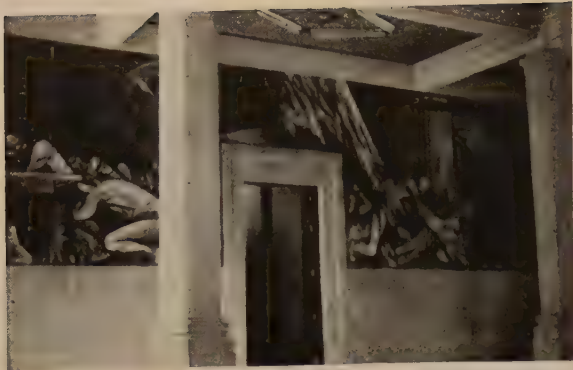


PHOTO COURTESY JEFFERSON MEMORIAL COMMISSION

ABOVE: Rudolph Evans: Model for statue of Thomas Jefferson chosen by Jefferson Commission to occupy rotunda of new Memorial Building. BELOW: George Grosz: *No Let-Up*. Oil. 1940. Lent by Associated American Artists to the Grosz Retrospective, Museum of Modern Art





Snapshots showing the Orozco frescoes in place in new Supreme Court of Justice Bldg., Mexico City



PHOTOS COURTESY PAUL YAFFE

A spectacular rise occurred in Minneapolis, where the T. B. Walker Art Galleries drew 13,119 in 1938, 7,719 during eight months in 1939, and in 1940 after reorganization as an Art Center with the aid of the WPA had an attendance of 108,268. In the same city the Minneapolis Institute of Arts registered 94,863, in 1938, 85,855 in 1939, and went up to 106,225 in 1940. The University Gallery, with an eight months exhibition season, increased its attendance by 30,000 over the three years.

Consistent attendance increases are shown by the Fine Arts Gallery of San Diego, from 107,782 to 135,548 from 1938 to

A winning sketch by Anton Refregier, one of 27 to be executed in casein tempera, San Francisco Rincon Annex Post Office



PHOTO COURTESY SECTION OF FINE ARTS

1941; the Newark Museum, from 122,564 to 183,797; the Virginia Museum of Fine Arts in Richmond from 44,201 to 63,750. The Wilmington Society of Fine Arts, Wilmington, Delaware, had an attendance increase of about 5,000, and the High Museum in Atlanta, Georgia, of about 4,000.

In smaller towns, in most cases where no art institutions had previously existed, Art Centers organized with the aid of the WPA have shown impressive attendance figures in ratio to the population. In Greenville, North Carolina, the Art Center drew 7,174 its first year, while the following year, 1940-41, attendance went to 18,189. Another big attendance jump occurred in the Fine Arts Center in Parkersburg, West Virginia, from 5,280 in 1938-39 to 20,918 from September, 1940 to June, 1941. In 1939 at the Art Center in Rock Springs, Wyoming, 1,000 people attended a one-man show by a Cheyenne artist. The total population of the town is 2,400.

So much for facts and figures. It will be seen that they follow no clear pattern. Actually in about fifty percent of the institutions attendance decreased in 1940 as against figures for 1939. Except in isolated instances conditioned by special circumstances, there has been no spectacular rise. Numerically the biggest public response has been to the National Gallery of Art and in ratio to population, to the Art Centers.

(Here it should be added that the new Santa Barbara Museum in California, which opened in June, 1941, is reported already to have had an attendance of over 30,000 in a town whose population is 34,438.)

Orozco Setting

READERS WERE MUCH interested in the reproductions of the Orozco Justice frescoes in the last issue; one of our subscribers, Paul Yaffe of Baltimore, kindly sent us snapshots which show the relation of the murals to the spaces around them. With his permission we reproduce them in this section, since they seemed to us a valuable supplement, giving a sense of scale and position which the larger illustrations did not convey.

Woodstock to San Francisco

ANTON REFREGIER, THIRTY-SIX-year-old artist of French-Russian parentage, won the \$26,000 commission to decorate the L-shaped lobby of the Rincon Annex of the San Francisco, California, Post Office. The competition conducted by the Section of Fine Arts was national, open, and anonymous, and judged by a jury comprised of the painters Victor Arnautoff of San Francisco, Arnold Blanch of Woodstock, New York, and Philip Guston, instructor at the University of Iowa, with the architect of the building, Gilbert S. Underwood.

Eighty-two artists competed and the designs submitted were among the most interesting that have been seen at the Section. Members of the jury, whose decision was not unanimous but by majority vote, praised the winning scheme for its consistent relation to the building in color and design and the coherence of the historical element. Runners-up were Wendell Jones of Woodstock, Irving A. Block and Abraham Lishinsky of Brooklyn, and another collaborating pair, Richard Haines and Lucia Wiley of Minneapolis. The jury also gave special mention to Symeon Shimin of Brooklyn, Abraham Tobias of Brooklyn, Herschel Levit of Philadelphia, Sante Graziana of New Haven, Jerome Snyder and Gertrude Goodrich of New York City, Paul Julian of Los Angeles, Bernard Arnest of Denver, and Henry Simon and Arthur Lidov of Chicago.

After completing all his preparations Mr. Refregier will go to San Francisco to paint the twenty-seven mural panels in casein tempera on the walls of the building. He has a 208-foot main lobby and a 34-foot L to cover, his subject matter being

(Continued on page 494)



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PATRON, INCORPORATED

(Continued from page 475)

projects carried out by The American Federation of Arts, points out that the Cedar Rapids Community Art Project had a direct influence in this respect. "Mr. Parker," she writes, "who was the organizer of the community centers under the WPA, will tell you that this earlier experiment made by the Federation really paved the way." And it is to be noted that the man who is now assistant chief of the Section of Fine Arts which has been responsible for so many recent government murals, Mr. Edward B. Rowan, was the director of the Cedar Rapids experiment during its three-year program from 1928 to 1931.

Implied by all these specific results of Carnegie activity in the field of art is an inclusive result of equal importance: the development and demonstration of a form of patronage organic to the modern world. The breakdown of traditional patronage in the nineteenth century has become an axiom of recent culture history. That breakdown has subjected creative workers in the arts to all those difficulties and frustrations against which, I believe, the "bohemianism" of the artist in recent times is no more than an unconscious protest. Before the creative forces of the modern world can right themselves and find socially productive, hence individually rewarding, expression, new forms of patronage must replace the old. The change from a handcraft to an industrial order, and from oligarchical to democratic institutions, must evolve its appropriate instruments of cultural direction and stimulus.

In the difficult interval between what has been and what is yet to be, the philanthropic foundations have served society as corporate patrons. Impelled by a sense of what Andrew Carnegie called the "stewardship of wealth," and guided by an admirable concern for the welfare of society, they have employed their vast resources in the interests of our cultural progress. By one of those mysterious turns of fate, the super-concentration of wealth which all but wrecked our social and cultural orders has thus produced in the foundations a pattern for future social and cultural developments.

"As believers in democracy," says Dr. Keppel in *The Foundation; Its Place in American Life*, "we are bound to look forward to the day when the community will take over the functions now performed by the foundations of the type we have discussed, and the latter will accordingly disappear or, at any rate, become a factor of relatively light importance." When that day comes; when democracy is ready to assume the responsibility for our cultural heritage and the control of our cultural destiny, it can follow no finer tradition of disinterested service than that established by the Carnegie Corporation under Dr. Keppel's direction. And in geniality and human kindliness, in simple approachability, in modest wisdom and pioneering vision, the democratic cultural director of the future will find no model more worthy of emulation than Frederick P. Keppel.

ORGANIC DESIGN

(Continued from page 483)

Maier. They are strong but not heavy, original, simple, not mannered.

The "case goods" on display show no originality in design, materials or structure. There are three different types of unit design among the prizewinners; not one of them has adjustable

legs to allow for uneven floors. Only one of them, by Stonorov and von Moltke, provides any effective locking device to keep the units in place. And one of them (by Craig and Hatfield) has a base which can be justified neither by logic nor esthetics. It is high enough to allow dust to collect beneath, it is low enough to prevent cleaning and to make no allowance for clearing the baseboard on the wall behind. In addition it is arranged under some pieces in the form of a cross, and thus from the front it shows only as the end of a batten in the center of each cabinet, so that the latter appears to be teetering on a single foot.

Then consider the use and abuse of material. Every piece shown is of wood, solid wood, plain or veneered, bleached or stained, with flush joints and flush surfaces. This lack of originality in choice of material and finish would not be cause for criticism had the design which this wood was to serve been of equally traditional type.

But these "modern" designers, premiated by the Museum, are specifying flush doors of solid wood. After only a week of exhibition Craig and Hatfield's desk already refused to close. None of the tambour doors was in good working order. Furniture of such types can be made to work, but it requires very well-seasoned wood plus fine handwork and fitting. Obviously then, this is not the type of design best suited to low-cost mass-produced furniture.

What this competition might have been expected to produce was not a new form of cupboard or chest of drawers (there is probably no better reason for that than for making any basic change in the shape of a knife or spoon) but the designers might have experimented with other materials than wood. The kitchen cabinet manufacturers, our most experienced unit designers, now use a combination of wood and steel and composition board. And what about more color, and some sturdier surfacing? These Museum pieces don't even seem to have been given a heat-and alcohol-proof finish.

Some of the rattan porch furniture, by Anderson and Bellah, is pleasant enough, but so is much of the rattan furniture already on the market and selling at half the price. The lunch wagon by Weese and Baldwin is worth affording. It is slightly better designed than any of those at present available.

As for the Latin American designs, the organizers have wisely relegated them to a second floor gallery. Surely \$70 must be the highest price ever demanded for such discomfort as that provided by Roman Fresnedo's chair with seat and back of widely spaced leather strap. Put it on your list as a nice Christmas gift for the family fakir.

DIRECTIONS IN AMERICAN PAINTING

(Continued from page 487)

are the very ones who can't be pigeonholed. The fact that they can't be is one of the things we like about them.

Take for instance the picture in the exhibition which most won my affections, a painting called *Abstractionists* by Frank Kleinholz. I don't know Mr. Kleinholz but I imagine that we have in common a great admiration—Max Weber. Does this mean a direction? Toward what? Toward wit, superb color, a very personal sense of design, a natural escape from the obvious. Are these directions? Hardly.

Or take another quite different picture here which seemed to me one of the best. It is called *Family Picnic* and is by Francis S. Merritt. Directions? I imagine that Mr. Merritt must snort at the gentlemen and ladies who cannot be effective with-

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out the use of Picassoesque distortions because here, in a close, well-filled composition, he paints a man and his dogs in an outdoor light with an objective grip that suggests to me that he has a healthy observing eye and very much knows his business.

It is not the fault of Charles Burchfield or Edward Hopper that haunted houses, false fronts, mansards, and oddments of Garfieldian architecture awoke their respective imaginations. But it must be painful to them to observe the army of their imitators plodding through their limited efforts to make architectural idiocies funny. If that is a direction let's drop it.

A few pictures here echo France and are a pleasant relief to laborious Americana. A few abstract pictures have been placed in corners as if to keep the exhibition within academic bounds. Americans are still learning from Picasso, some by imitative, some by digestive processes. There is a fair quota of cheerful village scenes painted with enjoyment, a number of straight pleasant landscapes and a miscellaneous assortment of paintings by ladies and gentlemen who have graduated, so to speak, but have not yet evolved a mature style.

Among the pictures by artists not already referred to which give point to the exhibition should be mentioned: *The Blocks-Summer* by Antonio P. Martino; *Sabotage* by Franz Grosz; *Ski-Town* by Marianne Appel; *Belt Line* by Ethel Johnt; *Pietà* by Eugene Trentham; *City Child* by Greta Matson; *Past Symbols* by Saul Steinlauf; *Silverwood Street* by Giovanni Martino; *Out of Work* by Robert Cato; *Purple Turban* by Rita Helfond; *The Letter* by Bernard Pfriem; *Mardi Gras* by Beatrice Ullrich; *Julian's Poolroom* by Joseph De Martini and *Winter Landscape* by Karl E. Fortess which won First Honorable Mention.

For the record, the other prizes were won by Tom Loftin Johnson, First Prize; Harry Dix, Second Prize and Dean Fausett, Third Prize. Second Honorable Mention went to Ruth Erb Hoffman, Third Honorable Mention to Adams W. Garrett and Fourth Honorable Mention to Nathaniel J. Jacobson.

NEWS AND COMMENT

(Continued from page 490)

the history of San Francisco. The Section estimates that it will take him three years to complete the job.

Jefferson Statue

VIRGINIANS FEEL A special proprietary interest in the Jefferson Memorial. They will be gratified that Rudolph Evans, sculptor of the statue of Robert E. Lee in the Capitol at Richmond, an artist of Virginia lineage, has emerged as the final choice of the Jefferson Memorial Commission to execute the eighteen-foot statue of Thomas Jefferson for the central rotunda of the new building now nearing completion by the waters of the Tidal Basin in Washington, D. C. Mr. Evans' model depicts Jefferson in the days of his presidency—a lean, commanding figure wearing the long fur-lined coat in which he appears in the only full-length portrait painted during his lifetime, by Thomas Sully.

In the report issued by Stuart G. Gibboney, Chairman, he states that the Commission "feels that the sculptor, in this ideal portrait has well embodied both the character and likeness of the subject, and the monumental treatment requisite for its

position in the Jefferson Memorial." It is hoped that the statue will be completed in time for unveiling on the bicentennial of Jefferson's birth, April 13, 1943.

This award brings near to its closing chapter the history of the Jefferson Memorial, the cause of heated controversy in days when such matters could assume front-page importance. Architects are now concerned with issues far removed from stately domes. And ladies of the type that chained themselves to cherry trees, are now rolling bandages.

Cincinnati Fills the Gap

THE CINCINNATI MODERN ART SOCIETY, which is only two years old, is a progressive organization which allows no grass to grow underfoot. During a period of seven months its Lending Gallery of Local Art made 96 loans, and 15 sales. It has put on several successful shows at the Cincinnati Museum and this fall has sent an exhibition of paintings and prints by Cincinnati artists to New York for display at the Riverside Museum to December 14. This is what we call real backing of a city's artists.

A letter from the secretary, Miss Mary Laura Sullivan, reveals the motivating point of view and tells of a full schedule ahead. "No more of this isolation, art is for the few initiated, art is only created by the continentals attitude," she says. "The Cincinnati Modern Art Society is bending all of its efforts towards filling the gap between art and people, artist and public."

Besides the exhibition in New York, the Society has put on the third edition of its lending gallery show at the Cincinnati Museum, followed by an exhibition of paintings by Marsden Hartley and Stuart Davis. In December the Society is joining with a local department store in bringing a traveling show of the Museum of Modern Art's Organic Furniture to Cincinnati, and is planning to use pictures by local artists in the installation. As a corollary to its exhibitions it is also sponsoring a series of lectures by Myer Abel, Cincinnati artist and teacher. Miss Sullivan writes that written questions are submitted after each lecture and discussion is lively.

Tulsa and the Wild West

TRUE TO HIS policy of presenting at least one major exhibition a year that is closely related to the community, Eugene Kingman, Director of the Philbrook Art Center at Tulsa, Oklahoma, has assembled this fall an exhibition illustrating phases in the early life and history of the region, as artists recorded them. One interesting angle on the material is the inclusion of works by European artists, or in some instances, even by American artists, who "recorded" by long distance, preferring the comforts of home to the rigors of the frontier. These artists drew strongly on their own imaginations, on written or verbal accounts of the region, on pictorial records made first hand by the more venturesome. The drawing and print section of Mr. Kingman's display, for example, begins with renderings of Indians as conceived by European artists shown in contrast with drawings made on the spot by early Spanish and French explorers. Later prints were made from nineteenth-century paintings conceived with varying degrees of license. These have served ever since to keep alive a highly romantic view of the American frontier—a land where elegant gentlemen rode thoroughbreds over the planes, chasing buffaloes such as were never seen by the eyes of sober man.

The Tulsa show, which continues to late December, is divided into eleven sections. It aims to bring together paintings, prints, weaving, furniture, glass, Indian arts, and other material which together give the essence of Middle Western life from the early nineteenth century to the present. Emphasis is placed on the color and flavor of material. Painters represented include Alfred Miller, George Catlin, John Neagle, Arthur Tait, George

(Continued on page 499)

Oct. 27—Nov. 15

KOKOSCHKA

Nov. 17—Dec. 6

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NOVEMBER EXHIBITIONS

ALBANY, NEW YORK

Albany Institute of History & Art: Paintings by Thomas Cole, to Dec. 12.

AMHERST, MASSACHUSETTS

Morgan Hall, Amherst College: Ancient Art, Nov. 11-30.

ANDOVER, MASSACHUSETTS

Addison Gallery of American Art: Architecture & Furniture, Nov. 12-Dec. 15. Sales Show of Drawings, Prints, & Jewelry, to Dec. 1.

John Estlin Gallery: Paintings by Augustus Vincent Tack, to Dec. 15.

ATLANTA, GEORGIA

Atlanta Art Association & High Museum of Art: Four Corners of the Nation; Nov. 1-15. Batiks by Lydia Bush-Brown; Nov. 15-30.

AUBURN, NEW YORK

Cayuga Museum of History & Art: Historic Weapons & Firearms, South American Paintings, Nov. Contemporary Religious Paintings, Teacher-Student Sketches, Dec.

BALTIMORE, MARYLAND

The Baltimore Museum of Art: Georgian England; to Nov. 16. Prints & Drawings by Blake & Morland, to Nov. 23. Paintings by Masson, to Nov. 22. Photographs of Bali by Philip Hiss, to Nov. 30. Artists' Union Annual, to Nov. 30. Mrs. Sadie A. May Collection, Nov. 25-Jan. 7. Development of the Portrait, Nov. 21-Dec. 7. Technical Means of Mary Cassatt, Nov. 28-Jan. 10.

Friends of Art House: Contemporary Maryland Painters, to Nov. 24.

Maryland Institute: National Art Week, Nov. 16-Nov. 30. *Municipal Museum:* Paintings of Baltimore; Oct. 15-Nov. 30. *Walters Art Gallery:* The Far West in the Years 1837-1838 as Seen in the Water Colors of Alfred Jacob Miller of Baltimore, to Nov. 30. Venetian Painting, Dec.

BENNINGTON, VERMONT

Bennington Historical Museum & Art Gallery: 19th Century Masters, Nov. 9-Dec. 31.

BETHLEHEM, PENNSYLVANIA

Lehigh University: Lehigh Art Alliance Show, Frederick Detwiler; Nov. 1-21. Paintings by Elda Craumer, Minoru Aoki, Walter Mattern, Dec. 1-19.

BIRMINGHAM, ALABAMA

Birmingham Public Library: Public School Exhibition, Nov. Birmingham Camera Club, Dec.

BLOOMINGTON, ILLINOIS

Illinois Wesleyan University & Bloomington Art Association: Gouache Show; Nov. 1-Dec. 14.

BLOOMINGTON, INDIANA

Fine Arts Department, Indiana University: Brown County Painters, from Nov. 1. Loan Exhibition from Fogg Art Museum, Paintings by Thomas Benton, Dec.

BOSTON, MASSACHUSETTS

Boston Bookbuilders & Boston Public Library: 60 Textbooks of the Year, to Nov. 29.

Guild of Boston Artists, 162 Newbury St.: Paintings by John P. Benson, to Nov. 22. Pastels by Laura Coombs Hills, Nov. 24-Dec. 6.

Institute of Modern Art: Contemporary Mexican Painting; Nov. 15-Dec. 15.

Museum of Fine Arts: Water Colors by Winslow Homer, to Dec. 31. William McGregor Paxton Memorial Exhibition, Nov. 19-Dec. 14. Wall Paintings of India & Ceylon copied by S. Katchadourian, Nov. 19-Dec. 14.

Robert C. Vose Galleries, 559 Boylston St.: Paintings by Edna Hibel, to Nov. 15. Paintings by Paul Sample, to Nov. 22. Paintings by Henrietta Hoopes & Etchings by Lino Lipinsky, Nov. 17-29. Interiors by Ruth P. Safford, Nov. 24-Dec. 6.

BRADENTON, FLORIDA

Memorial Pier Gallery: Local Artists; Nov. 17-24.

BROOKLYN, NEW YORK

Brooklyn Museum: Modern Portrait Prints, to Nov. 23. Colonial & Folk Art of Latin America, Nov. 13-Jan. 4.

BUTTE, MONTANA

Butte Art Center, 111 N. Montana St.: Photographs by Minor White, to Nov. 21. Montana Painters, Nov. 17-23. Oils from Minnesota, Nov. 21-Dec. 12. Prints by Negro Artists, Dec. 12-Jan. 2. Paintings by Helen Clark, Prints by Edith Allport, Dec.

CAMBRIDGE, MASSACHUSETTS

Massachusetts Institute of Technology: Latin American Printing, to Nov. 15.

CHARLOTTE, NORTH CAROLINA

Mint Museum of Art: South American Paintings Retrospective, Funnies by Milton Caniff, Hobbies by Children.

CHATTANOOGA, TENNESSEE

Art Association: Sales Show for Collectors (AFA) Bolivian Sculptures by del Prado (AFA); Nov. 1-21.

CHICAGO, ILLINOIS

Art Institute of Chicago: American Painting & Sculpture, to Jan. 4.

Chicago Galleries Association: Paintings by Karl Wolfe, Marie E. Blanke, Arnold E. Turtle; to Nov. 30. Members Annual, Dec.

Club Woman's Bureau, Mandel Brothers: Miniature Etchings by Chicago Society of Etchers, to Nov. 30. Etchings by James Swann & Margaret Ann Gaug, Ceramics by Peggy Beck, V.M.S., & Hazel Hannell, Mexican Water Colors by Charles Longabaugh, Small Oils by Mac Alshuler, Dec. 1-27.

Findlay Galleries, 338 S. Michigan Ave.: Paintings & Water Colors by University of Illinois Art Department, from Nov. 10. Portraits by Leopold Seyffert, Jr., Water Colors by Don Mundi, from Dec. 1.

CINCINNATI, OHIO

Cincinnati Art Museum: 48th annual of Am. Art; Nov. 8-Dec. 7. Paintings by Marsden Hartley, Stuart Davis; Oct. 24-Nov. 24. Prints & Drawings by Yasuo Kuniyoshi, Prints by Goya, Etchings by Pop Hart & Glenn Coleman, Nov. 15-Dec. 14. Modern Furniture Design, Dec. 1-29. Cincinnati Artists of the Past, to Feb. 31.

CLAREMONT, CALIFORNIA

Pomona College Art Gallery: Etchings by Mildred Bryant Brooks, to Nov. 18. Paintings for the Home, Nov. 24-30. American Dance Exhibition, Dec. 1-19.

CLEVELAND, OHIO

Cleveland Museum of Art: Theatre Models; Nov. 5-Dec. 6. Water Color Drawings by William Blake for Pilgrim's Progress; Nov. 18-Dec. 14. Art of Walt Disney; Nov. 12-Jan. 1.

COLUMBUS, OHIO

Columbus Gallery of Fine Arts: Guernica Painting and Sketches by Picasso; Nov. 4-25. Columbus Art League Annual, Dec. 3-30.

CONCORD, NEW HAMPSHIRE

New Hampshire State Library: Water Colors by Paul Sample; Nov. 3-29. Paintings by Mrs. Cornelia Schoolcraft, Dec. 1-Jan. 3.

CONWAY, ARKANSAS

Hendrix College: Jessie I. Clough Collection, Nov. Water Colors by Ozark Artists Association, Dec.

COSHOCTON, OHIO

Johnson-Humrickhouse Memorial Museum: American Pictorial Photography; Oct. 15-Nov. 15. Arts and Crafts of the Eskimo and Northwest Coast Indians; to Dec. 1.

DALLAS, TEXAS

Dallas Museum of Fine Arts: Paintings by Lucille Jeffries, to Nov. 15. Paintings by Fletcher Martin, Texas Print Annual, Paintings by William Littlefield, & Sculpture by Leno Lazzari, to Nov. 29. 19th Century American Paintings, to Dec. 15. Paintings by Barbara Maples, Nov. 16-29. 100 Selected Prints, Nov. 30-Dec. 27. Christmas Madonnas, Dec. 7-Jan. 3.

DAVENPORT, IOWA

Davenport Municipal Art Gallery: Quad-City Artists Annual, Nov. 2-30. Water Colors by J. M. O'Malley; Nov. 2-30.

DAYTON, OHIO

Dayton Art Institute: Ohio Print Makers' Annual, Paintings & Drawings by Thomas Benton, Circulating Gallery Exhibition, Photography Salon, to Nov. 30.

DETROIT, MICHIGAN

Detroit Institute of Arts: Michigan Artists' Annual; Nov. 14-Dec. 30.

DENVER, COLORADO

Denver Art Museum: Dutch & Flemish Painting, Silk Screen Group, to Nov. 30. Photographs, Nov. 16-30. Water Colors by Carl Fracassini, Dec. 1-31.

ELGIN, ILLINOIS

Sears Academy of Fine Arts: Paintings by Grace Hall Hemingway, to Nov. 16. Madonnas (AFA), Nov. 18-30. Japanese Prints, Dec. 1-30.

ELMIRA, NEW YORK

Arnot Art Gallery: Corcoran Biennial (AFA); to Nov. 23. Work by Elmira Artists, Dec.

EVANSVILLE, INDIANA

Museum of Fine Arts and History: Popular Art of Mexico; to Nov. 22. Early Evansville History; to Nov. 22. National Gallery Prints, Dec. 5-20.

FITCHBURG, MASSACHUSETTS

Fitchburg Art Center: Art for the Home; to Nov. 26. Animal Drawings by Charles Seidl. Wood Turnings by James L. Prestini.

FLINT, MICHIGAN

The Institute of Arts: Books for Children, to Dec. 3.

FORT WAYNE, INDIANA

Fort Wayne Art School and Museum: Sculpture by Paul Manship, Local Artists Show, Ceramics, Water Colors by Rainey Bennett, Nov.

GRAND RAPIDS, MICHIGAN

Grand Rapids Art Gallery: Textiles of the 1st-19th Centuries, to Nov. 30. Local Painting Collections, Dec. 1-30.

GREEN BAY, WISCONSIN

Neville Public Museum: Oils by Erwin Kummer, Contemporary American Glass, to Nov. 25. National Soap Sculpture Exhibit, Nov. 24-Dec. 6. Prints by the Silk Screen Group, Dec. 1-25.

GREENSBORO, NORTH CAROLINA

University Gallery: Contemporary Prints (AFA); to Nov. 28.

GREENVILLE, MISSISSIPPI

Delta Art Center: Water Colors, to Nov. 26. Japanese Prints, Nov. 26-Dec. 17.

GROSSE POINTE FARMS, MICHIGAN

Russell A. Alger Branch Museum: The Detroit Institute of Arts: Objects from all Periods of Art at \$10 to \$100; to Nov. 30. Renaissance & Baroque Chiaroscuro Prints, Dec. 6-Jan. 31.

HAGERSTOWN, MARYLAND

Washington County Museum of Fine Arts: British Prints by Artists now in Service, Etchings by James McNeil

Whistler, to Nov. 30. American Art Week, Nov. 1-7; National Art Week, Nov. 24-30.

HARTFORD, CONNECTICUT

Avery Memorial, Wadsworth Athenaeum: Color in Industry; to Nov. 16. Connecticut Water Colors; Nov. 18-Dec. 21.

HONOLULU, HAWAII

Honolulu Academy of Arts: Local Artists Show, to Nov. 16. Honolulu Printmakers Annual, Nov. 4-30. Camera Club of Hawaii, Miniature Wood Engravings by Isami Doi, Nov. 18-30. 20th Century Sculpture & Construction, Prints by John Kelly, Dec. 2-14.

HOUSTON, TEXAS

Museum of Fine Arts of Houston: 3d Texas General, to Nov. 16. Southwest Indian Art, Nov. 19-Dec. 7. Water Colors by Southern States Art League, Nov. 22-Dec. 7. Etchings by Cadwallader Washburn, Nov. 19-30.

JACKSONVILLE, FLORIDA

WPA Art Center: Paintings by Louese & Jeannette Washburn; to Nov. 12.

JACKSONVILLE, ILLINOIS

Strawn Art Gallery: Argentine Art (AFA); to Nov. 16.

KALAMAZOO, MICHIGAN

Kalamazoo Institute of Arts: 600 Years of Graphic Art, to Nov. 26. Drawings & Wood Sculpture by William Steig, Nov. 29-Dec. 30.

KANSAS CITY, MISSOURI

Kansas City Art Institute: Sweepstakes Show, to Nov. 30. Christmas Sales Show, Dec. 7-28.

William Rockhill Nelson Gallery of Art: Paintings by George Biddle; Photography; Nov.

LAWRENCE, KANSAS

Thayer Museum of Art: Paintings by Byron Stone; to Nov. 30.

LOS ANGELES, CALIFORNIA

Dalzell Hatfield Galleries: Paintings by Gregory Gluckman; to November 30. Pottery by Glen Lukens, Dec.

Foundation of Western Art: Trends in Northern California Art; to Nov. 29. Trends in Southern California Art, Dec. 8-Jan. 24.

Los Angeles County Museum: Planning Exhibition, to Dec. 21. Silver Work by Hudson Roysner, to Nov. 30. Work by Sueo Serisawa, Dec. 1-31.

Stendahl Art Galleries, 3006 Wilshire Blvd.: Paintings of War Planes, by Alfred Owles, to Nov. 16. Paintings by Emmy Lou Packard, Nov. 17-29. Paintings by Ethel Evans, Dec. 1-13.

LOUISVILLE, KENTUCKY

River Road Gallery: Paintings by Darnoc, Prints by William Blake, to Nov. 15. Paintings & Drawings by Elmer Green, Nov. 16-30.

J. B. Speed Memorial Museum: Satterwhite Collection of French & Italian Renaissance & French Gothic Art.

MADISON, WISCONSIN

Wisconsin Union; Main Gallery: 8th Wisconsin Salon; to Dec. 4. Products of the Wisconsin Union Workshop, Dec. 5-Jan. 4. Modern British Architecture (AFA), Dec. 4-21.

MANCHESTER, NEW HAMPSHIRE

Currier Gallery of Art: Water Colors by William M. Jewell, Puppetry, Work of Norman Rockwell, Small Sculpture by Alec Miller.

MASSILLON, OHIO

Massillon Museum: Sixth Annual for Local Artists; to Nov. 30. Paintings from Metropolitan Museum of Art, Dec. 1-31.

MEMPHIS, TENNESSEE

Brooks Memorial Art Gallery: Cleveland Water Colors, Interiors by American Institute of Interior Decorators, School Crafts, to Nov. 26. Tennessee Society of Artists' Christmas Bazaar, Paintings by Norman Rockwell, Nov. 28-Dec. 28.

MIDDLETOWN, CONNECTICUT

Olin Library, Wesleyan University: American & European Lithographs, to Nov. 30. South American Photographs, Dec. 1-31.

MIDDLETOWN, DELAWARE

St. Andrew's School: 100 Years of Children's Book Illustration, to Nov. 26.

MILWAUKEE, WISCONSIN

Layton Art Gallery: Graphics by Robert von Neumann, Nov. Designs Submitted in Competition for West Allis Post Office Mural, Nov. Design for Industry & Business by Layton Art School Students, Water Colors by Emily Groom, Dec.

Milwaukee Art Institute: Garvan Silver; to Nov. 30. Barbizon Paintings; to Nov. 30. Old Mirrors; to Nov. 30. Tapestries, to Nov. 30. Etchings by John Taylor Arms, Dec. 1-30.

MINNEAPOLIS, MINNESOTA

Minneapolis Institute of Arts: Local Artists' Annual; to Dec. 1.

University of Minnesota: History of the Theatre; to Nov. 28. International Ceramics and Weaving; to Nov. 22. Work of Southern Highlanders; to Nov. 22. Historical Survey of Caricature and Satire; to Nov. 28. Contemporary American Handwoven Textiles; to Nov. 22. Public Housing in the United States; Nov. 26-Dec. 20. Portraits, Figure Painting, Sculpture in Wood, Photographs of Sources of Modern Paintings, City Planning Exhibit, to Dec. 20. Prints of Early Theatre Designs, to Dec. 27.

Walker Art Center: Illustrations for Mother Goose by Lorraine Le Sueur, Paintings by Bertrand E. Old, to Nov. 20. Great Art on Miniature Scale, to Dec. 6.

MONTCLAIR, NEW JERSEY

Montclair Art Museum: Annual for New Jersey Artists; to Nov. 30.

MOORHEAD, MISSISSIPPI

Sunflower County Art Center: New England Paintings, Nov. 18-Dec. 8. Glass & Its Manufacture, Dec. 8-30.

MORGANTOWN, WEST VIRGINIA

Morgantown Art Center: Index of American Design, to Nov. 23. Water Colors, Nov. 23-Dec. 14. Local Art.

MUSKEGON, MICHIGAN

Hackley Art Gallery: European Masters 1450-1850; to Nov. 19. Muskegon Stamp Club Annual; Nov. 19-Dec. 10.

NEWARK, NEW JERSEY

Artists of Today Gallery, 49 New St.: Paintings by Avery Johnson, to Nov. 23. Paintings by Ruth Rose, Nov. 23-Dec. 7. Christmas Group Show, Dec. 7-28.

Newark Art Club, 39 Franklin St.: Egner Collection of Paintings, Nov. Paintings by Jay Connaway, Dec.

Newark Museum: Exhibition Showing Ancient & Contemporary Arts & Life in Peru, Ecuador, Chile; to Dec. 31. *New Jersey Gallery,* Kresge Dept. Store: Collectors' Sale Show, to Nov. 15. First Section of Holiday Annual, Nov. 17-Dec. 6. Second Section of Holiday Annual, Dec. 8-27.

Robin & Krueger: American Painting Old & New; Nov. **NEW HAVEN CONNECTICUT**

Yale University Art Gallery: Contemporary English Painters; to Dec. 9. Early American Pottery & Glass; to Nov. 23. Textile Design; to Dec. 7.

NEW LONDON, CONNECTICUT

Lyman Allyn Museum: American Negro Graphic Art; Nov. 10-Dec. 7.

NEW ORLEANS, LOUISIANA

Art Association of New Orleans: Murals by Candido Portinari; Tragic Journey of the Great Polish Artist Cermanski; to Nov. 25. New Orleans Art League, Louisiana Society of Etchers, 15 American Sculptors, Dec.

Newcomb Art School, Tulane University: Woods, from Nov. 3. The Art of the Book, from Dec. 1.

NEW YORK, NEW YORK

A. C. A. Gallery, 26 W. 8th St.: Sculpture by Nat Werner, Paintings by Geri Pine, to Nov. 14. Group Show, Nov. 15-29. Paintings by Joe Vorst, Nov. 30-Dec. 13.

American British Art Center, 44 West 56th St.: "Young America Wants to Help" Show by American Children, Nov. 17-Dec. 5. Prints & Drawings, Dec. 8-Dec. 20.

American Fine Arts Galleries, 215 W. 57th St.: Allied Artists of America Annual; to Nov. 15. American Veterans Society of Artists, Nov. 11-29. New York Society of Painters, Nov. 25-Dec. 9.

An American Place, 509 Madison Ave.: Paintings by Arthur G. Dove, John Marin, Georgia O'Keeffe, 3 Works by Picasso, Photographs by Alfred Stieglitz, to Nov. 27.

Argent Galleries, 42 West 57th St.: Paintings by Adeline Moffat, Water Colors by Eight Syracuse Artists, Water Colors by Caroline Rosenbaum, Nov. 10-22. Paintings by Beth Creevy Hamm & Gertrude G. Brown, Dec. 8-20.

Associated American Artists, 711 5th Ave.: Paintings by Aaron Bohrod; to Nov. 15. Paintings by Robert Philipp; Nov. 17-Dec. 6. Christmas Gift Art Show \$5-\$500; Nov. 17-Dec. 24. Paintings by David Fredenthal, Dec. 8-31.

Avery Architectural Library, Columbia University: Architectural drawings by A. J. Davis; to Nov. 26.

Babecock Galleries, 38 E. 57th St.: Paintings by Albert Pels, to Nov. 15. Water Colors by John McCoy, Nov. 17-29.

Barbizon-Plaza Galleries, 101 W. 58th St.: New York Society of Ceramic Arts Show, to Nov. 24.

Signou Gallery, 32 E. 57th St.: Modern French Paintings, to Nov. 22. Paintings by Bernard Lamotte, Nov. 24-Dec. 13.

Bonestell Gallery, 106 E. 57th St.: Virginia Beresford Retrospective Show, Nov. 10-22. Paintings by Josephine Tremel, Nov. 24-Dec. 6.

Buchholz Gallery, 32 E. 57th St.: Oskar Kokoschka; to Nov. 22. Sculpture by Wilhelm Lehmbruck & Aristide Maillol, Nov. 17-Dec. 6. Contemporary Graphic Art, Dec. 8-27.

Buffa Gallery, 58 W. 57th St.: Still Life by Jacob Dooyeward, Landscapes by Walter Griffin, to Nov. 30. *Carroll Carstairs,* 11 E. 57th St.: Paintings by Modern French Artists.

Collectors of American Art, Inc., 38 W. 57th St.: Group Show, to Nov. 29. Works Purchased for Christmas Distribution, Dec. 1-16.

Contemporary Arts, 38 W. 57th St.: Paintings by Polly Thayer, Nov. 10-29. Paintings for the \$5-\$50 Christmas Budget, Dec. 1-31.

Cooper Union Museum for the Arts of Decoration, Cooper Sq. & 7th St.: Collars & Cuffs; to Nov. 29.

Douthitt Gallery, 9 E. 57th St.: Paintings by Aston Knight, Nov. 17-29. Paintings by Celeste Troth, Dec. 1-13.

Downtown Gallery, 43 E. 51 St.: Paintings by Bernard Karfiol; to Nov. 29. American Negro Painting & Sculpture Since the 18th Century, Dec. 2-27.

Durand-Ruel, Inc., 12 E. 57th St.: Paintings by Boudin, to Nov. 15.

Ward Eggleston Galleries, 161 W. 57th St.: Contemporary Group to Nov. 22. 18th Century Landscapes, Dec. 1-27.

Ferargil Galleries, 63 E. 57 St.: "The American Sporting Scene" by Jo Golinkin, to Nov. 16. Recent Paintings by Lamar Dodd, Nov. 10-23.

Gallery of Modern Art, Inc., 18 E. 57th St.: French & American Paintings, Nov. American Water Colors.

Grand Central Art Galleries, Inc., 15 Vanderbilt Ave., Newly Published Prints, to Nov. 22. Paintings by Hovsep Pushman, Nov. 17-Dec. 6. Landscapes by John M. Sittou, Nov. 18-29.

Grolier Club, 47 E. 60 St.: Robert Louis Stevenson Research Material, to Nov. 16.

Harlow, Keppel & Co., 670 5th Ave.: Water Colors by Dwight Shepler; to Nov. 23. Etchings & Drawings by Kerr Eby; Nov. 25-Dec. 25.

Marie Harriman Gallery, 61 E. 57th St.: Paintings by "Les Fauves"; to Nov. 22.

Kleemann Galleries, 38 E. 57th St.: Landscapes by Mountfort Coolidge, to Nov. 22. Oils by Will Henry Stevens, Nov. 24-Dec. 13.

Knoedler Galleries, 14 E. 57th St.: Anniversary Show for Royal Cortissoz, Dec. 1-20.

Kraushaar Galleries, 730 5th Ave.: Recent work by Russell Cowles; to Nov. 15. American Drawings. Paintings & Water Colors by Henry Schnakenberg, Nov. 17-Dec. 6. Decorative Panels by Charles Prendergast, Dec. 9-Jan. 3.

Lilienfeld Galleries, 21 E. 57th St.: Paintings by Leland Curtis from Admiral Byrd's Expedition of 1940, Nov. 15-Dec. 26.

Metropolitan Museum of Art, 5th Ave. & 82nd St.: Australian Paintings; Nov. *Junior Museum:* Books Made for Children, to Nov. 12.

Milch Galleries, 108 W. 57th St.: Water Colors by Eliot O'Hara, to Nov. 15. Paintings by Jay Connaway, Water Colors by Richard Kimball, Nov. 17-Dec. 6.

Museum of the City of New York, Fifth Ave. & 103rd St.: Paintings & Drawings by members of the London Auxiliary Fire Service, Nov. 11-Dec. 8.

Museum of Costume Art, 630 Fifth Ave.: Plates Showing War Influence on Costume Since 1917. Accessory Show, Nov.

Museum of Modern Art, 11 W. 53rd St.: Dali & Miro Retrospective; Nov. 19-Jan. 18. Georges Grosz Retrospective; to Nov. 26. Architectural Work of Eric Mendelsohn; from Nov. 26.

New Art Circle, 543 Madison Ave.: New Talent in Modern Painting.

Newhouse Galleries, Inc., 15 E. 57th St.: Portraits & Compositions by Alfonso Benavides, to Nov. 15.

New School for Social Research: Photographs by Wright Morris.

New York Historical Society, 170 Central Pk. West: American Scenes & Events Printed on Textiles; to Nov. 30. Lincoln's Gettysburg Address, Nov.

New York Public Library: British Twentieth Century Prints; Recent Additions to the Print Collection, to Nov. 30. French Book Illustration of the 18th Century, to Dec. 15.

Nierendorf Gallery, 18 E. 57th St.: Paintings & Drawings by Paul Klee.

No. 10 Gallery, 19 E. 56th St.: Paintings by Lee Atkins, to Nov. 15. Paintings by Henry J. MacMillan, Nov. 17-29.

James St. L. O'Toole, 24 E. 64th St.: Paintings by David Burr Moreign, Flower Paintings by Mae Schaetzel, to Nov. 22. Portraits by Bjorn Egeli, Dec.

Georgette Passedoit Gallery, 121 E. 57th St.: Sculpture by José de Creeft; to Nov. 22.

Pen & Brush, 16 E. 10th St.: Members' Oils and Sculpture; to Nov. 29.

Perls Galleries, Inc., 32 E. 58th St.: Paintings by Roualt, Picasso, Utrillo, Dufy, to Nov. 29.

Pinacoteca, 20 W. 58th St.: Paintings by Morris Davidson, to Nov. 30. Group Show, Dec. 1-31.

Primitive Arts Gallery, 54 Greenwich Ave.: Formal & Expressionist Art, to Dec. 1.

Frank K. M. Rehn, 683 5th Ave.: Paintings by Henry Mattson, Nov. 17-Dec. 6. Paintings by Georgina Klitgaard, Dec. 8-27.

Riverside Museum, Riverside Drive & 103rd St.: Modern New Jersey Art, Latin American Prints, Work by Cincinnati Modern Art Society, to Dec. 14.

H. F. Sachs Gallery, 63 E. 52nd St.: African Bronzes.

Schaeffer Galleries, 61 E. 57th St.: Old Masters. *Schneider-Gabriel Galleries, Inc.,* 71 E. 57th St.: Paintings of the Philharmonic Symphony Orchestra by Joseph Raskin, Nov. 17-29.

Jacques Seligmann & Co., Inc., 5 E 57th St.: Paintings & Works of Art of the Renaissance.

Marie Sterner, 9 E. 57th St.: Paintings by Lintott, Nov. 15-29.

Uptown Gallery, 249 West End Ave.: Group Show, to Nov. 28. Oils by Abraham K. Levin, Dec. 1-25.

Vendome Galleries, 23 W. 56th St.: Oil, Water Color & Sculpture Group, Nov. 10-24. Five Man Show, Nov. 24-Dec. 8. Christmas Sale Show of Oils, Water Colors & Sculpture, from Dec. 8.

Wakefield Gallery, 54 E. 55th St.: Oils by Edward Melcarth; to Nov. 18. Drawings & Paintings by Alfonso Osorio; Nov. 19-Dec. 6.

Wells Gallery, 65 E. 57th St.: Chinese Tomb Pottery Figurines, Nov. 15-Dec. 15.

Whitney Museum of American Art, 10 W. 8th St.: Annual of Contemporary American Artists under Forty, Nov. 12-Dec. 30.

Wildenstein & Co., Inc., 19 E. 64th St.: Paintings by Vlaminck & Waldo Peirce; to Nov. 15.

Willard Gallery, 32 E. 57th St.: Gouaches by Ralph Rosenborg, to Nov. 22.

NORFOLK, VIRGINIA

Norfolk Museum of Arts & Sciences: Paintings by Zoltan

Sepeshy; to Nov. 23. Paintings by Stephen Reid; to Nov. 30. Oils by Patricia Thraves; Nov. 16-Dec. 7. Woodcuts by J. J. Lankes, to Nov. 23. Visual & Non-Visual Art, Dec. 7-28. Southern International Salon of Photography, Dec. 7-Jan. 4.

NORWICH, CONNECTICUT

Slater Memorial Museum: Associated American Artists' Gelatone Reproductions of American Paintings; Fifty Prints from Uruguay; to Dec. 1.

OAKLAND, CALIFORNIA

Mills College Art Gallery: Chinese Textiles, to Dec. 12. *Oakland Art Gallery:* Bay Region Art Association Annual, Nov. 16-Dec. 14.

OKLAHOMA CITY, OKLAHOMA

Oklahoma WPA Art Center: Seventeen Oils, to Nov. 24. Association of Oklahoma Artists' Show, to Nov. 30. Photographs by Veronica Huss, Nov. 24-Dec. 15. Paintings by French Impressionists, Nov. 28-Dec. 12. Lithography Annual, Sculpture by Joseph Taylor, Dec. 7-31.

OLIVET, MICHIGAN

Olivet College Art Gallery: Water Colors by William Zorach, National Art Week Show, Nov. 10-24. Etchings by Rembrandt, Nov. 24-Dec. 8. Medieval Tapestries, Dec. 1-13. Drawings by Two American Sculptors: Oronzio Malderelli & Hugo Robus, Dec. 8-20.

OMAHA, NEBRASKA

Society of Liberal Arts, Joslyn Memorial: An American Group (AFA); to Nov. 23. Six States Annual Anniversary Show of Masterpieces, Nov. 28-Dec. 31.

OSHKOSH, WISCONSIN

Oshkosh Public Museum: Pastels by Southern Artists; to Nov. 30. Antique & Modern Quilts, Dec.

OTTUMWA, IOWA

Ottumwa Art Center: Abstract Paintings, Nov. 15. Paintings by Oklahoma Indian Artists, Nov. 15-Dec. 6. Water Colors & Prints by Fay Chong, Dec. 6-27.

OXFORD, MISSISSIPPI

Oxford Art Gallery: Japanese Prints, to Nov. 18. North Mississippi Arts & Crafts, Flower Paintings by Florence Hedleston Crane, Nov. 17-24. New England Paintings, Nov. 18-Dec. 8. Glass & Its Manufacture, Dec. 6-30.

PARKERSBURG, WEST VIRGINIA

Fine Arts Center: Prints by Georges Rouault, Modern Paintings, Nov. \$5 Sales Show from Byerley, Prints, Georgia O'Keeffe (AFA), Dec.

PEORIA, ILLINOIS

Peoria Public Library: Oils by P. R. McIntosh; to Nov. 30. Bradley College Art Classes Show, Dec. 1-31.

PHILADELPHIA, PENNSYLVANIA

American Swedish Historical Museum: Photographs of Modern Swedish Architecture, to Nov. 18. *Pennsylvania Academy of the Fine Arts:* Philadelphia Water Color and Print Annual; to Dec. 7. Pennsylvania Society of Miniature Painters Annual; to Dec. 7.

Philadelphia Art Alliance: Paintings by Hobson Pittman, Water Colors by Edgar Bohlman, to Nov. 23. Oils by Cyril Gardner, to Nov. 24. Scotch Jewelry by T. Bayard Beatty, Jr., to Nov. 25. Drawings by Thornton Oakley, Prints by Todros Geller, to Nov. 30. Emil Ganso Memorial Show, Oils by Simka Simkhovitch, Nov. 25-Dec. 14. Spot Groups by Philadelphia Decorators, to Nov. 30.

PITTSFIELD, MASSACHUSETTS

Berkshire Museum: Paintings, Drawings & Prints by Philip Hicken, to Nov. 30. Popular Photography Annual, Nov. 10-24. Paintings by Local Artists, Nov. 15-30.

PITTSBURGH, PENNSYLVANIA

Department of Fine Arts, Carnegie Institute: Directions in American Painting; to Dec. 14. Survey of Contemporary Printmaking in the United States, to Dec. 14.

PORTLAND, OREGON

Portland Art Museum: Ladd Collection of Japanese Prints; to Nov. 15. Twelve Oregon Painters; Nov.

PROVIDENCE, RHODE ISLAND

Providence Art Club: Water Colors by Robert K. Stephens; Nov. 10-23. 63rd Annual Exhibition; Nov. 25-Dec. 7.

Museum of Art, Rhode Island School of Design: Miniature Rooms by Mrs. James Ward Thorne. National Salon of Photography; Nov. 16-30.

Providence Public Library: Latin American Printing, to Dec. 6.

Museum of Art, Rhode Island School of Design: Indian, Persian & Paisley Shawls, American Water Colors, Japanese Prints of Water Fowl, Nov.

QUINCY, ILLINOIS

Quincy Art Club: Contemporary Argentine Art, Nov. 2-23.

RALEIGH, NORTH CAROLINA

Raleigh Art Center: Paintings by Kenneth Ness, to Nov. 17. Work by Local Artists, Nov. 17-25. Contemporary American Painting, Dec. 3-24.

RICHMOND, INDIANA

New Senior High School: Richmond Painters Annual; Nov.

RICHMOND, VIRGINIA

Museum of Fine Arts: Carnegie Art Appreciation Exhibit. *Virginia Museum of Fine Arts:* Paintings by Jeanne Begien; Nov. 7-30. Paintings by Jewett Campbell; Nov. 14-30.

ROCKFORD, ILLINOIS

Rockford Art Association: Water Colors by Eastern Artists (AFA); Nov. 1-17. University of Illinois Faculty Work; Nov. 17-30.

ROCHESTER, NEW YORK

Memorial Art Gallery: Renaissance in the North & South, Nov. 14-Jan. 4.

ROSWELL, NEW MEXICO

Roswell Museum Art Center: Paintings by Oklahoma

NOVEMBER EXHIBITIONS

(Continued from page 497)

Artists, to Nov. 26. Water Colors of Indian Ceremonials, Nov. 26-30.

SACRAMENTO, CALIFORNIA

E. B. Crocker Art Gallery: Nat'l Sculpture Society Photographs; Nov. Water Colors by Marjorie Webster; Nov. Pastels by Gladys Marke Kistner, Nov. 16-31. Iranian Miniatures, to Nov. 30.

SAINT GEORGE, STATEN ISLAND, NEW YORK

Staten Island Institute of Arts & Sciences: Water Colors & Sculpture by Staten Island Artists, Nov. Metropolitan Loan Show, Dec.

SAINT LOUIS, MISSOURI

City Art Museum: Missouri Annual; to Nov. 30. Weavers Guild of St. Louis; to Nov. 30. Prints of Works by Jacques Callot, to Nov. 30. Work by Negro Artists. Prints by Eric Gill & Stephen Gooden, Dec. 1-31.

SAINT PAUL, MINNESOTA

Gallery & School: Uncommissioned Portraits (AFA), Wood Sculptures (AFA), Self Portraiture Survey, Nov. 1-30.

SALEM, OREGON

Salem Art Center: Art Fair, Nov. 17-24. Drawings & Kodachromes of Oregon Plants, Nov. 28-Dec. 19.

SALT LAKE CITY, UTAH

Utah State Art Center: Utah Indian Decorative Arts & Artifacts, Mural Competition Sketches for the Provo City Hall. Water Colors by Huseyin Halit, Motion Picture Stills, Exhibit of Recent Housing Experiments, Nov. Children's Book Illustrations by Mary Lee Jahn, Prints by Rouault, Navajo Blanket Designs, Design for Armament, Dec.

SAN ANTONIO, TEXAS

Witte Memorial Museum: Texas General Show, Nov. 23-Dec. 7. Water Colors from Southern States Art League, Dec. 10-19.

SAN DIEGO, CALIFORNIA

Fine Arts Gallery: American 18th Century Furniture; Nov. Art Guild Annual; late Nov. Paintings by Margot Roeder; Nov. Prints; Nov.

SAN FRANCISCO, CALIFORNIA

California Palace of the Legion of Honor: Old Master Drawings, Wood Engravings of 19th Century Fashions, Caricatures by Arthur Szyk, to Nov. 14. Painting & Sculpture from the Society for Sanity in Art, Nov. 19th Century Wood Engravings, Contemporary Water Colors, from Nov. 15. Mural & Preliminary Sketches by Eugene Berman, from Nov. 17.

M. H. de Young Memorial Museum: French Painting Since the French Revolution, Nov.-Dec.

SAN MARINO, CALIFORNIA

Henry E. Huntington Library and Art Gallery: Conquest of The Air; French Engraved Portraits of the 17th Century, 100 Years of Mr. Punch, Elizabethan Madrigals.

SANTA BARBARA, CALIFORNIA

Santa Barbara Museum of Art: Paintings from Corot to Coubine; to Nov. 30. Chinese Objects, Paintings by Dan Lutz, American Paintings, Paintings by Eugene Berman, California Water Color Society Show.

SANTA FE, NEW MEXICO

Art Gallery of the Museum of New Mexico: Art Department, Women's Club of Albuquerque; to Nov. 30.

SARATOGA SPRINGS, NEW YORK

Skidmore College: Modern Oriental Art, to Nov. 19. Sculpture, Drawings & Prints by Barlach, Dec. 4-19.

SCRANTON, PENNSYLVANIA

Everhart Museum of Natural History, Science, & Art: Lackawanna County Artists; Nov. Paintings by Herman Maril; Nov. 100 Prints; Nov.

SEATTLE, WASHINGTON

Henry Gallery, University of Washington: Prints by Georges Rouault, to Nov. 25.

Seattle Art Museum: Paintings by Vincent Van Gogh; Nov. 5-Dec. 7. Mrs. Thorne's Miniature Rooms; Nov. 5-Dec. 7. Work by William Lee Cumming; Nov. 5-Dec. 7. Work by Louis Hughes, to Dec. 7.

SEWANEE, TENNESSEE

Art Gallery of the University of the South: Local Artists; to Oct. 22. Sculpture by Walker Hancock; to Nov. 13.

SHREVEPORT, LOUISIANA

State Art Gallery: Shreveport Art Club Annual; to Nov. 22. Water Colors by Charles H. Renike, Nov. 23-Dec. 6. Louisiana State Annual, Dec. 7-Jan. 2.

SIoux CITY, IOWA

Sioux City Art Center: Lithographs by Max Ballinger, Etchings & Drypoints by Lawrence Kupferman & Samuel Green, Reproductions of Drawings by Henri Matisse, Nov. National Art Week Show, Nov. 17-23. Abstract Paintings, Paintings by University of Oklahoma Faculty Members, Dec.

SPRINGFIELD, ILLINOIS

Illinois State Museum: Silk Screen Prints, to Nov. 31. Thomas Condell Collection of Oriental Bronzes, to Feb. 28.

Springfield Art Association: Water Colors by Eastern Artists, Nov. 21-Dec. 12.

SPRINGFIELD, MASSACHUSETTS

George Walter Vincent Smith Art Gallery: Paintings by Adolphe Monticelli, to Nov. 23. Springfield Art League Show, Dec. 1-21.

Springfield Museum of Fine Arts: Ecclesiastical Arts, to Dec. 14.

SPRINGFIELD, MISSOURI

Springfield Art Museum: Reproductions from the National Gallery; to Nov. 30. Japanese Prints; to Nov. 30. Paintings by J. E. Cribbs, Dec. 1-30.

STATE COLLEGE, PENNSYLVANIA

College Art Gallery: Fifteen American Sculptors; Nov. Photographs of New York by Berenice Abbott, Dec.

SYRACUSE, NEW YORK

Syracuse Museum of Fine Arts: Contemporary Ceramics of the Western Hemisphere; to Nov. 16.

TACOMA, WASHINGTON

Tacoma Art Association: Award Winners from the 27th Northwest Annual, Prints, Miniatures, to Nov. 27.

TOLEDO, OHIO

The Toledo Museum of Art: French Drawings since the Renaissance, Nov. 2-Dec. 14.

TOPEKA, KANSAS

Community Art Center: Paintings by Grace Churchill Sargent, to Nov. 15. Water Colors & Prints by Fay Chong, to Nov. 22. Color Lithographs & Photographs Illustrating the Process, Nov. 22-Dec. 13.

Mulvane Art Museum, Washburn Municipal University: Water Colors from Federal Section of Fine Arts Competition, to Nov. 30. Greeting Card Designs by American Artists, Nov. 15-30. Indiana Society of Printmakers' Show, Dec. 1-22.

TRENTON, NEW JERSEY

New Jersey State Museum: State Photographic Exhibit, to Nov. 12. Animal Sculpture by Anna Hyatt Huntington, to Nov. 23. Early Chinese Art, Nov. 23-Jan. 11.

TULSA, OKLAHOMA

Philbrook Art Museum: Phases of Western History—the Artists Record; to Dec. 31.

UNIVERSITY, VIRGINIA

University Gallery: Stage Design (AFA); Nov. 10-Dec. 1.

UTICA, NEW YORK

Munson-Williams-Proctor Institute: Etchings by Thomas W. Nason, Paintings by Baltimore Artists, Works by Picasso, to Nov. 25. Paintings, Sculpture & Graphic Arts by William C. Palmer, Richard Davis, & Oscar Weissbuch; Religious Prints by Old Masters, Portraits of Children, Nov. 30-Dec. 30.

WASHINGTON, DISTRICT OF COLUMBIA

Arts Club of Washington: Paintings by Mildred Taggart, Colored Wood Blocks by Blanche Lagell, to Nov. 28. Oils by Philip Adams, Water Colors by Hazard Durfee, Nov. 30. *Corcoran Gallery of Art*: Water Colors of Maine Birds by Carroll Tyson, to Nov. 23. Sales Show of Work by Students, to Nov. 30. Water Colors by Georgina Klitgaard, Nov. 18-Dec. 7. Water Colors by John E. Costigan, Nov. 25-Dec. 14. Water Colors, Drawings, Etchings & Self Portraits by Jerome Myers, Dec. 4-28. Drawings, Prints & Water Colors by Minna Citron, Dec. 9-28.

Pan-American Union: Latin American Silver, to Nov. 15. *Natural History Building*: Monotypes by the American Monotype Society, Photographs by Lejearen Hiller, Dave Fletcher & Ferdinand Vogel, to Nov. 30. Color Etchings by William Meyerowitz, Dec. 1-31.

Whyte Gallery, 1707 H St., N. W.: Drawings by Jessica Stonor, Nov. 3-8. Paintings by Daniel Serra, Nov. 10-30.

WEST PALM BEACH, FLORIDA

Norton Gallery: Summer Student Work, to Nov. 15. Sales Show by Palm Beach Art League Members, Nov. 28-Dec. 20. Sketches & Models by Florida Architects, Dec. 5-7.

WICHITA, KANSAS

Wichita Art Museum: Paintings by Maurice Braun, Nov. Art Week Show, Nov. 17-24. Wichita Artist Guild Show, Dec.

WILLIAMSTOWN, MASSACHUSETTS

Lawrence Art Museum: Negro Art, (AFA), to Nov. 27. Stage Designs, (AFA), Dec. 7-20.

WILMINGTON, DELAWARE

Wilmington Society of Fine Arts: Delaware School Children's Annual, to Nov. 16. Delaware Painting Annual, Nov. 24-Dec. 31.

WILMINGTON, NORTH CAROLINA

Wilmington WPA Museum of Art: Water Colors of Industrial Scenes, to Nov. 24. Glass Manufacture Exhibit, Nov. 24-Dec. 15.

WORCESTER, MASSACHUSETTS

Worcester Art Museum: American Indian Art, to Nov. 23.

YONKERS, NEW YORK

Hudson River Museum: Yonkers Art Association Show, to Nov. 30.

YOUNGSTOWN, OHIO

Butler Art Institute: Western Water Colors (AFA), to Nov. 23. Prints by J. H. Hanna, to Nov. 16. Pictures of Old Vermont Buildings, to Dec. 7. Contemporary Oil Paintings, Nov. 14-Dec. 7. Christmas Small Oils Sales Show, Nov. 21-Dec. 1.

WHERE TO EXHIBIT

NATIONAL

23RD ANNUAL: SPRINGFIELD ART LEAGUE, MASSACHUSETTS

Nov. 30-Dec. 21. *George Walter Vincent Smith Art Gallery*, Springfield. Open on payment of \$3 membership fee. Media: oil, water color, prints, drawings, sculpture. Jury. Purchase & cash prizes. Entry cards due Nov. 22; work Nov. 24. Louise Lochridge, Exhibition Chairman, % Secretary of the Springfield Art League, 125 Magnolia Terrace, Springfield, Mass.

WATER COLOR & CRAFT ANNUAL: ST. LOUIS ARTISTS' GUILD

Dec. 3-Jan. 1. 812 N. Union, St. Louis. Work must not have been exhibited previously in St. Louis. Media: water color, pastel, crafts. Jury. Herbert J. Jackson, St. Louis Artists' Guild, 812 N. Union, St. Louis, Mo.

2ND PRINT ANNUAL: NEW ENGLAND PRINT ASSOCIATION

Dec. 1-13. *Boston Art Club*. Open to all United States residents. Media: monotypes, prints in black and white, \$3 exhibition fee. No jury. Entry cards due Nov. 20; work due Nov. 25. New England Print Association, 1088 Boylston St., Boston, Mass.

CONTEMPORARY AMERICAN HANDWOVEN TEXTILES

Jan. 2, 1942-Jan. 1944. Circulates through 20 galleries in United States & Canada. Open to American handweavers. Medium: handwoven textile. Jury. Cash prizes. Entry cards due Dec. 1; work, Dec. 31. Lou Tate, Director, Contemporary American Handwoven Textiles, 1725 Third St., Louisville, Ky.

50TH ANNUAL: NATIONAL ASSOCIATION OF WOMEN ARTISTS, INC., NEW YORK

Jan. 5-26. *Fine Arts Building*, 215 W. 57th St. Open to members. Media: all. Jury. Cash prizes: \$1500. Work due Dec. 26. Josephine Droegge, Executive Secretary, National Association of Women Artists, 42 W. 57th St., New York, N. Y.

ANNUAL EXHIBITION: SWEDISH-AMERICAN ART ASSOCIATION, CHICAGO

Jan. 24-Feb. 19. *Club Woman's Bureau, Mandel Brothers*, Chicago. Open to living Swedish-American artists & artists of Swedish descent. Media: oil, water color, graphic arts, sculpture. Jury. Purchase prize. Entry cards due Jan. 10. Mae S. Larsen, Exhibition Chairman, Swedish-American Art Association, 4437 N. Francisco Ave., Chicago, Ill.

137TH PAINTING & SCULPTURE ANNUAL: PENNSYLVANIA ACADEMY OF THE FINE ARTS

Jan. 25-Feb. 28. *Pennsylvania Academy of the Fine Arts*, Philadelphia. Open to American citizens. Work must not have been exhibited previously in Philadelphia. Media: oil, sculpture. Jury. Cash prizes & medals. Joseph T. Fraser, Jr., Secretary, Pennsylvania Academy of the Fine Arts, Broad & Cherry Sts., Philadelphia, Pa.

36TH AMERICAN PAINTING ANNUAL: CITY ART MUSEUM OF ST. LOUIS

Jan. 25-Feb. 28. *City Art Museum*. Open to American artists. Media: oil, tempore. Perry T. Rathbone, Director, City Art Museum, Forest Park, St. Louis, Mo.

ANNUAL EXHIBITION: AMERICAN SOCIETY OF MINIATURE PAINTERS, NEW YORK

Jan. 28-Feb. 15. *Grand Central Art Galleries*, 15 Vanderbilt Ave. Open to all miniature artists. Jury. Medal. Entry cards & work due Jan. 17. Cornelia Hildebrandt, Secretary, American Society of Miniature Painters, 306 E. 51st St., New York, N. Y.

NATIONAL ANNUAL: WASHINGTON SOCIETY OF MINIATURE PAINTERS, SCULPTORS, & GRAVERS

Jan. 31-Mar. 1. *Corcoran Gallery of Art*, Washington. Open to all United States residents. Media: all. Jury. Entry

(Continued on inside back cover)

The MAGAZINE OF ART leads the field in building and holding reader-interest!

(Continued from page 495)

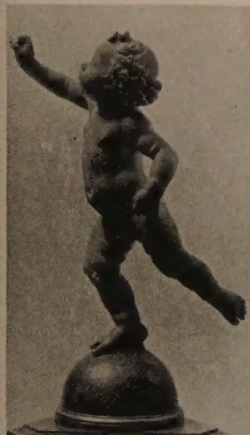
Caleb Bingham, and the contemporaries Benton, Curry, Hogue, and Joe Jones. Crafts of the Plains and Woodland Indians, including objects from the Five Civilized Tribes, are presented as a memorial exhibition from the collection of the late Roberta Campbell Lawson.

PEOPLE IN ART

Frederic H. Douglas has been appointed Director of the Denver Art Museum, Denver, Colorado. The trustees have thus closed an opening which occurred eighteen months ago when **Donald Bear** left to take up his new duties as Director of the Santa Barbara Museum of Art in California. Mr. Douglas, who is a native of Colorado and has lived most of his life in and around Denver, graduated from the University of Colorado in 1921, and from the Pennsylvania Academy of the Fine Arts in 1925. He came to the museum in 1929 as a volunteer, and the following year was made curator of Indian art, a department which he built up almost from scratch to its present stature.

Clayton H. Charles has recently been appointed head of the art department of Meredith College, Raleigh, North Carolina. Mr. Charles, an artist, was formerly head of the art department of the University of Alabama. In his new post, he succeeds the late **Ida Isabella Poteat**.

Michael St. Clair, young Oklahoma artist, former student of Thomas Benton at the Kansas City Art Institute, George Grosz at the Art Students League, and Boardman Robinson at the Colorado Springs Fine Arts Center, has been appointed manager of the Oklahoma WPA Art Center School, Oklahoma City.



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- Atl—The Sun
- Atl—The Rain
- Sabogal—Andean Landscape

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The Arts in America

In these crucial times!

Follow the story, issue by issue,

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WHERE TO EXHIBIT

(Continued from page 498)

cards due Jan. 22; work Jan. 24. Mary Elizabeth King, Secretary, 1518 28th St., N. W., Washington, D. C.

WATER COLOR & PASTEL ANNUAL: AMERICAN WATER COLOR SOCIETY

February. *Society Headquarters*, 3 E. 89th St. Open to all artists. Media: water color, pastel. Jury. Purchase & cash prizes, & medal. Harry De-Maine, Secretary, American Water Color Society, 428 Lafayette St., New York, N. Y.

MEMBERS ANNUAL: ART ASSOCIATION OF NEW ORLEANS

March. *Isaac Delgado Museum*, New Orleans. Open to all artists, upon payment of membership fee. Media: oil, pastel, tempora, water color, etching, artistic crafts, sculpture, etc. Jury. Cash prizes. Entry cards & work due end of February. Horace Russ, Exhibition Chairman, Art Association of New Orleans, Delgado Museum, New Orleans, La.

1ST ANNUAL: NEW HAVEN PAINT & CLAY CLUB, INC.

March. *New Haven Paint & Clay Club*. Media: oil, water color, black & white. Jury. Purchase & cash prizes. Entry cards & work due Mar. 1. Elizabeth B. Robb, Secretary, 66 Vista Terrace, New Haven, Conn.

DRAWING & PRINT ANNUAL: SAN FRANCISCO ART ASSOCIATION

Feb. 11-Mar. 1. *San Francisco Museum of Art*. Open to all United States residents. Media: drawings, prints. Jury. Cash prizes. Entry cards due Jan. 23; work Jan. 30. San Francisco Museum of Art, War Memorial Building, Civic Center, San Francisco, Calif.

3RD CONTEMPORARY AMERICAN PAINTING BIENNIAL: VIRGINIA MUSEUM OF FINE ARTS, RICHMOND

Mar. 3-Apr. 14. *Virginia Museum of Fine Arts*, Richmond. Open to American painters. Medium: painting. Jury. Purchase prizes: \$3000. Entry cards due Jan. 31; work due New York Feb. 3; Richmond Feb. 9. Thomas C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond, Va.

WASHINGTON WATER COLOR CLUB ANNUAL

Mar. 27-Apr. 26. *Corcoran Gallery of Art*, Washington. Open to all painters. Media: water color, pastel, etching, prints. Jury. Prizes. Entry cards due Mar. 23; work Mar. 25. Board of Managers, % Frances Hungerford Combs, Secretary, 3820 Kanawha St., Washington, D. C.

REGIONAL

EAST

PAINTINGS BY DELAWARE ARTISTS & MEMBERS OF WILMINGTON SOCIETY OF THE FINE ARTS

Nov. 24-Dec. 31. *Delaware Art Center*. Open to Delaware artists, members of Society & pupils of Howard Pyle. Media: oil & sculpture. Jury. Purchase & cash prizes. Entry cards & works due Nov. 17. Frank E. Schoonover, Chairman of Committee, Wilmington Society of the Fine Arts, Park Dr. at Woodlawn Ave., Wilmington, Del.

9TH ELMIRA ANNUAL: ARNOT ART GALLERY

Dec. 2-28. *Arnot Art Gallery*, Elmira. Open to artists living Elmira & vicinity. Two entries may be shown. Media: all painting, clay, wood, bronze, ceramics. No jury. Entry cards & work due Nov. 26. Jeannette M. Diven, Director, Arnot Art Gallery, 235 Lake St., Elmira, N. Y.

NEW YEAR ANNUAL: BUTLER ART INSTITUTE, YOUNGSTOWN

Jan. 1-Feb. 1. *Butler Art Institute*, Youngstown. Open to residents & former residents of Ohio, Pennsylvania, Vir-

ginia, & West Virginia. Three entries in each medium may be submitted. Media: oil, water color. Jury. Purchase & cash prizes. Entry cards & work due Dec. 7. J. G. Butler, III, Director, Butler Art Institute, Youngstown, O.

9TH ANNUAL: ALLIED ARTISTS OF JOHNSTOWN

Jan. 11-17. *Johnstown*. Open to members: membership open to all Pennsylvania residents over 18 in communities having no jury-judged elimination show. Media: oil, water color, black & white, sculpture. Jury. Purchase & cash prizes. Entry cards due Jan. 3; work Jan. 5. Margie Coleman Harris, President, Allied Artists of Johnstown, Johnstown, Pa.

5TH UTICA & CENTRAL NEW YORK ANNUAL: MUNSON-WILLIAMS-PROCTOR INSTITUTE, UTICA

Feb. 1-Mar. 10. *Munson-Williams-Proctor Institute*, Utica. Open to artists living within 100 miles of Utica. Only one entry may be submitted. Media: all. No jury except for awards. Entry cards & work due Jan. 19. Arthur J. Derbyshire, Director, Community Arts Program, 312 Genesee St., Utica, N. Y.

HARTFORD WOMEN ARTISTS ANNUAL: HARTFORD SOCIETY OF WOMEN PAINTERS

February. *Morgan Memorial*, Hartford. Open to women living within 25 miles of Hartford. Media: oil, water color, pastel, black & white. Jury. Cash prize. Muriel Alvord, Secretary, Hartford Society of Women Painters, 1033 Prospect Ave., Hartford, Conn.

32ND ANNUAL: ASSOCIATED ARTISTS OF PITTSBURGH

Feb. 12-Mar. 12. *Carnegie Galleries*, Pittsburgh. Open to artists in Pittsburgh area, on payment of membership fee. Media: oil, water color, black & white, sculpture, crafts. Jury. Prizes. Earl Crawford, Secretary, Associated Artists of Pittsburgh, 222 Craft Ave., Pittsburgh, Pa.

4TH ANNUAL: NEW JERSEY WATER COLOR & SCULPTURE SOCIETY, SOUTH ORANGE

Feb. 8-Mar. 1. *Plainfield Art Association Gallery*, Plainfield. Open to New Jersey residents of one year, or persons born in New Jersey, or living there three months of the year. Media: water color, pastel, sculpture. Jury. Entry cards due Jan. 31; work Feb. 2. Herbert Pierce, 309 Academy St., South Orange, N. J.

DELAWARE SPRING WATER COLOR ANNUAL: WILMINGTON SOCIETY OF THE FINE ARTS

May. *Delaware Art Center*. Open to Delaware residents, pupils of Howard Pyle, or members. Media: water color, drawing, prints, illustration. Jury. Constance More, Director, Wilmington Society of the Fine Arts, Delaware Art Center Building, Park Drive, Wilmington, Del.

SOUTH

NON-JURY ANNUAL: WATER COLOR SOCIETY OF ALABAMA

December. *Public Library*, Mobile. Open to members. Medium: water color. Entry cards due Nov. 24. E. Hearn-don Smith, Supervisor, Alabama Art Project, Mobile, Ala.

PAINTING & SCULPTURE ANNUAL: SOCIETY OF WASHINGTON ARTISTS

Jan. 27-Mar. 2. *Corcoran Gallery of Art*, Washington. Open to artists living in the District of Columbia, Maryland, & Virginia. Media: oil, sculpture. Jury. Medals. Dorothy M. Davidson, Secretary, Society of Washington Artists, 1825 F St., N. W., Washington, D. C.

THREE COUNTY SHOW: ATLANTA ART ASSOCIATION & HIGH MUSEUM OF ART

Feb. 1-15. *High Museum of Art*, Atlanta. Open to artists living in Fulton, DeKalb, & Cobb counties, Georgia. Three entries may be submitted. Media: oil, water color, graphic art, sculpture. Jury. Merchandise prizes. Entry cards & work due Jan. 24. L. P. Skidmore, Director, High Museum of Art, Atlanta, Ga.

10TH CUMBERLAND VALLEY ANNUAL: WASHINGTON COUNTY MUSEUM OF FINE ARTS

Feb. 1-28. *Washington County Museum of Fine Arts*, Hagerstown. Open to artists living south of Harrisburg, Pa., west

of Frederick, Md., north of Winchester, Va., & east of Cumberland, Md. Two entries may be submitted. Work must have been executed during the previous year. Media: oil, water color, graphic arts, sculpture. No jury. Cash prizes. Entry cards due Jan. 1; work Jan. 15. Dr. John Richard Craft, Director, Washington County Museum of Fine Arts, Hagerstown, Md.

10TH MARYLAND ANNUAL: BALTIMORE MUSEUM OF ART

Mar. 13-Apr. 12. *Baltimore Museum of Art*. Open to Maryland residents. Media: all. Jury. Purchase & cash prizes. Entry cards due Feb. 14; work Feb. 18. Leslie Cheek, Jr., Director, Baltimore Museum of Art, Baltimore, Md.

22ND ANNUAL: SOUTHERN STATES ART LEAGUE, ATHENS

Apr. 9-30. *Athens, Ga.* Open to artists born in the South or resident there two years, on payment of membership fee. Media: oil, water colors, pastels, sculpture, graphic arts, artistic crafts. Jury. Prizes. Entry cards & work due Mar. 12. Ethel Hutson, Secretary-Treasurer, Southern States Art League, 7321 Panola St., New Orleans, La.

MID-WEST

MEMBERS ANNUAL: MINNESOTA ARTISTS ASSOCIATION

January. *St. Paul Library*. Open to active members. Media: oil, water color, prints, sculpture. William F. Ryan, Minnesota Artists Association, 1018 Nicollet Ave., Minneapolis, Minn.

3RD RURAL ANNUAL: WISCONSIN MEMORIAL UNION

Jan. 27-Feb. 7. *Wisconsin Union*, Madison. Open to residents of Wisconsin working on farms, or formerly farm workers. Media: all painting, drawing, carving. Jury. Entry cards & work due Jan. 26. Patricia Bennit, Wisconsin Memorial Union, University of Wisconsin, Madison, Wis.

MADISON ARTISTS' SHOW: MADISON ART ASSOCIATION

Feb. 8-28. *Art Gallery of the Madison Public Library*. Open to Madison artists. Prizes. John Van Koert, University Art Education Department, University of Wisconsin, Madison, Wis.

5TH EVERYMAN'S ANNUAL: COLUMBUS ART LEAGUE

Apr. 21-May 5. *Columbus Gallery of Fine Arts*. Media: all. No jury. Prizes. Entry cards & work due Apr. 17. Paul Yeagley, Exhibition Chairman, Columbus Gallery of Fine Arts, Columbus, O.

46TH CHICAGO & VICINITY ANNUAL: ART INSTITUTE OF CHICAGO

Mar. 12-Apr. 26. *Art Institute of Chicago*. Open to artists living within 100 miles of Chicago. Media: oil, sculpture. Jury. Purchase & cash prizes: \$1950. Entry cards due Jan. 19; work Feb. 3. Daniel Catton Rich, Director of Fine Arts, Art Institute of Chicago, Chicago, Ill.

WEST

PANHANDLE ANNUAL: PANHANDLE ARTIST GROUP, AMARILLO

Nov. 17-25. Open to residents of Texas Panhandle. Work must be recent. Media: all fine arts & crafts. Prizes. Entry cards & work due Nov. 15. Mrs. C. A. Thomas, Chairman, % Mrs. James Bush, 1709 Taylor St., Amarillo, Texas.

STATE-WIDE ANNUAL: SANTA CRUZ ART LEAGUE

Feb. 1-15. *Civic Auditorium*, Santa Cruz. Open to California artists. Media: oil, water color, pastel. Jury. Purchase & cash prizes. Work due Jan. 23. Margaret E. Rogers, President, Santa Cruz Art League, 99 Pelkington Ave., Santa Cruz, Calif.

3RD TACOMA & SOUTHWEST WASHINGTON ANNUAL: TACOMA ART ASSOCIATION

April. *College of Puget Sound*, Tacoma. Open to artists in Tacoma and counties of Southwest Washington. Media: oil, water color, sculpture. Jury. Cash prizes. Melvin Kohler, Director, Tacoma Art Association, 15th & Warner St., Tacoma, Wash.

SCHOLARSHIPS AND FELLOWSHIPS

AMERICAN ACADEMY IN ROME, NEW YORK

Scholarships for study & research in classical studies at an American university 1942-1943. Three awards of \$1000 each. Open to unmarried men or women, United States citizens under 31. Applications due Feb. 1. Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Ave., New York City

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NATIONAL ACADEMY OF DESIGN, NEW YORK

Pulitzer Travelling Scholarship in Art. Award of \$1500 to an American art student between the ages of 15 & 30. Work due Apr. 6. Art schools of the National Academy of Design, 109th St. & Amsterdam Ave., New York City

COMPETITIONS

MURALS & SCULPTURE FOR POST OFFICES

Section of Fine Arts, Public Buildings Administration, Federal Works Agency

NATIONAL MURAL COMPETITION

Illinois. Uptown Postal Station, Chicago. Open to all American artists. Award \$4000. Closing date Dec. 1. Apply to Meyric Rogers, Curator of Decorative Arts & Curator of Industrial Arts, Art Institute of Chicago, Chicago, Ill.

AMERICAN ACADEMY IN ROME COMPETITIONS

Open to unmarried men, United States citizens under 31. Cash prizes totaling \$7000 for architecture, landscape architecture, musical composition, painting, sculpture. Applications in painting & sculpture due Jan. 1; in other subjects Feb. 1. Address Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City

IS THIS COMPLETE?

If not we take this space and this occasion to suggest that those wishing Scholarships, Fellowships, and Competitions given good national publicity in advance write the MAGAZINE OF ART asking to be put on the proper mailing list.

THE AMERICAN ART ANNUAL

VOLUME XXXV

Including Corrections to September 15, 1941

Will Be Published December 1

In addition to the regular features contained in the *American Art Annual*, Volume 35 (to be issued December 1, 1941) includes a directory of open exhibitions in the United States; a list of booking agencies for traveling exhibitions; a geographical directory of murals and sculptures commissioned by the Section of Fine Arts, Federal Works Agency. Also, the listing of museums in South and Central America has been enlarged and is a comprehensive directory with information on the types of collections in the museums. There is a revised general index arranged alphabetically with cross references.

The standard features of the Annual are the review of art news by Florence S. Berryman; the directory of art organizations; the art school section; fellowships and scholarships in art; art magazines and bulletins; newspapers carrying art sections; paintings and prints sold at auction.

The new volume will sell for \$8. The pre-publication price of \$7 applies only to orders received on or before November 15, 1941. Those sending payment with pre-publication orders are entitled to a further saving of 25 cents.



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